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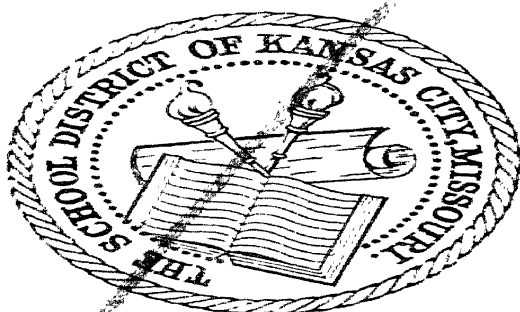


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Western Arts Association Bulletin

RECORD OF THE CONVENTION OF
THE WESTERN ARTS ASSOCIATION
AT MILWAUKEE, WISCONSIN, 1938



HARRY E. WOOD, Secretary

5215 College Avenue

Indianapolis, Indiana

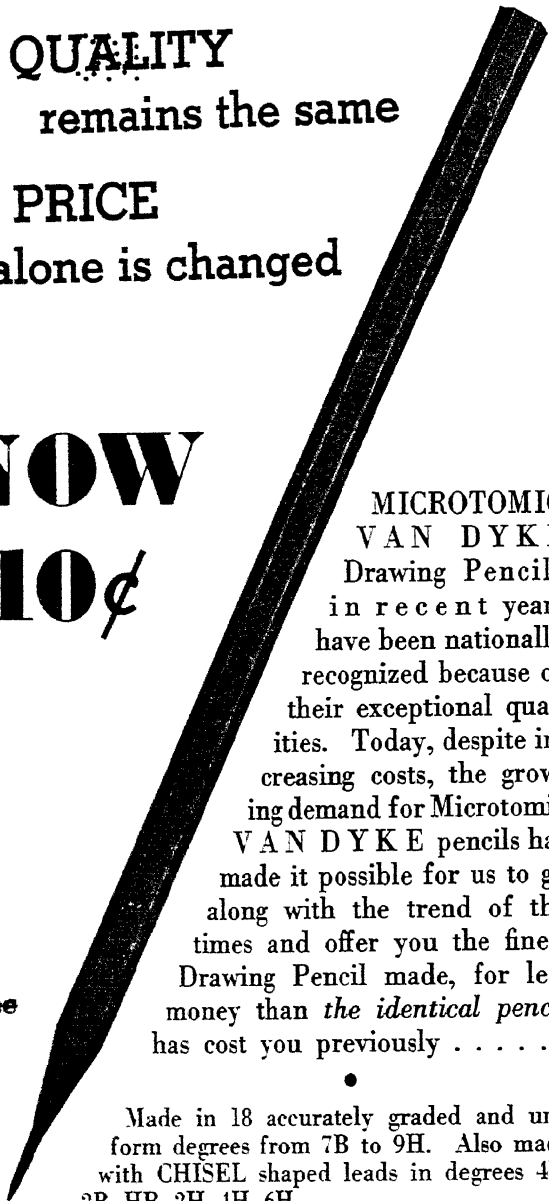
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It has been impossible to secure copy for all of the addresses made at the 1938 Convention as some of the speakers did not use manuscript, others talked with the aid of slides, which can not be reproduced in this bulletin. In a few instances secretaries of the various meetings have prepared briefs of addresses made in order that this bulletin may carry to the Association members the key thoughts presented.

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GENERAL SESSIONS

PRESIDENT'S ADDRESS W. A. A. MILWAUKEE APRIL, 1938

JANE BETSEY WELLING

Associate Professor, Art Education, Wayne University, Detroit
Supervisor of Teacher Training in Art, Detroit Public Schools

To my colleagues in the Arts—Home Economics, Industrial Arts and Art.

When Secretary Harry Wood wrote me on April 1st that advance registrations were 386 beyond last year, I was relieved. Because last year in Toledo we had a fine convention and a crowd. But as you only too well know a thing as vital as the arts can not remain static else they will slip backward and that every year we must go forward to somewhere beyond where we were if we are to progress. This is always true of the present. It has dynamic links with the past and the future, and yet it can never be either one alone without losing its identity—its peculiarities of being itself.

Already we are begun on a 1938 program which is, I think, a lively contribution to the present, to today, and at the same time a link with the past, with yesterday, and with the future, with tomorrow. We have chosen under the expert leadership of Elizabeth Gilmartin and her program making associates, a set of speakers and supporters as challenging as can be had in these stirring times.

Encouragement from everyone has led us on. Our first encouragement came from the speakers themselves when they accepted 100% of our tentative invitations to join us here. We actually have secured for you our original list made last June on no more indicative a basis than that these were the speakers whom we wished to have.

Our program purpose is to give you the stimulating mixture of a program made up of creative artists of professional workers in the arts whose achievements offer the only real source materials in content and method for our work in Art Education; and of educators whose personalities and purposes have been strong enough somehow to rise through the mediocrity, the inertia with which the rapid growth of mass education has too often swamped us.

The local committees, under the able guidance of Alfred G. Pelikan and his Milwaukee associates, have opened wide the cultural centers of Milwaukee which is a city whose flavor and zest for happy living has survived the helter skelter expansion which has bogged down so many of our fine old towns. The exhibits this year cover a wide scope.

They are local and regional and national. They are made up of displays, moving pictures, workshops, demonstrations, and what not.

We are fortunate to be meeting simultaneously with the National Catholic Education Association. The Catholic arts group is new but flourishing and those of us who have long been active workers in regional and national art groups know well the wholehearted support which our activities have received from Catholic educators, often, I fear, without much adequate return support from us. This is an opportunity. I hope that each of us will find time to become cognizant of the aims and activities of this great group whose interests are so closely related to ours in raising the cultural level of the youth of our great land.

This year also we have made strenuous effort to focus on the problem of our expanding membership, for we know that there are many earnest workers in the Arts whose support will vitalize the contributions of our organization. Joseph Boltz and his voluntary state leaders have done so energetic a job in reaching out over our vast territory that long before Christmas I had received a letter from Shirley Poore of Long Beach, California, who is President of the Pacific Art Association, asking me to define our Western Art Association territory in relation to the Pacific Arts because so many people out west were becoming interested in Western Arts Association that something had to be done. I promptly replied that we were forty-four years old and that the midwest now seemed to stretch geographically from the Rockies to the Appalachians over the whole Mississippi basin, but that she could define her area and we would accept it. She was satisfied with our definition and added that it made little difference where people went as long as it was in support of art.

Then, too, we have long felt that the real force of any working organization in the arts or in any other field lies in its provision for those young enthusiasts who are being led on to push the Arts to wider horizons than our generation has visioned. I have long been excited by the enthusiasm of Vincent Roy of the Eastern Arts Association, who chairmans their able Junior Group. So I wrote to my co-worker on this convention, William Varnum, and he suggested Margaret Clark of the University of Wisconsin whose abilities in organizing the first Junior membership of W. A. A. needs no comment beyond the large group of bright-eyed young people who are this year for the first time a part of us lending a point of view and a critical slant on our adventurings. Our problem next year will be to use them more and to make them more and more a functioning part of us. And what a challenge this is!

Eventually we hope to have aroused enough regional interest to combine all regional art groups into a nation-wide whole—a rousing

enthusiastic whole in a huge joint convention in some central city where W. A. A., E. A. A., S. E. A. A. and P. A. A. (Western Arts Association, Eastern Arts Association, South Eastern Arts Association, and Pacific Arts Association) can all come together and make a whole which will do for the Arts in Education what has so long been needed as a centralizing factor. And already this is beyond pure dream! Already great interest has been evinced and the necessary machinery is being evolved to make the dream come true at some date not too far in the future.

I have chosen to take my opportunity for a president's address realistically for I firmly believe that the greatest inspiration for everyone concerned lies in the active, tangible, creative, realistic, specific and practical solutions of our common problems. Hence I have evaded that always tempting possibility of dealing with events in a formal, generalized and too-often-called "inspirational" way.

I hope that you, as convention members, will make this convention realistically your opportunity to get acquainted with all of the things and people who are making of the Arts whatever they are today—and whatever they will be tomorrow. This is no time and no place for static, inert acceptance. It is a time and a place for creative activity on the part of each of us in making new friends and re-formulating old ideas in new ways to make them more appealing, more real, more vital to our own back-home communities. And that this no easy task I know too well. The spirit is willing but the flesh is weak. One wearies of the up-hill climb against smugness, inertia and smoothly organized opposition. But the satisfactions are great if not often material and what other group has the impetus that the Arts have to make of a living a more expressive and vivid thing than it is without them. Ours is a way of working, a way of being, a way of seeing, a way of reacting, a way of living in the world about us. Its purposes transcend those of training in mere technics; of emphasis on end product rather than on means to ends, on things rather than on people, on lifeless materials rather than on lively humans. It is a grand and glorious challenge. It is the stuff of which life and individuality are made and it involves a diving faith in the energy of peoples to create their world rather than to be blindly and passively made by it. We as Arts educators must come off paper and get down into life. We must somehow give children a glimmer of the possibilities which lie in everyone of them to create the art forms, the material forms in which they are to exist and live out their lives.

And so may I close with the plea that each of you go active and creative at this gathering. As your elected officers we have created a program, a setting for this event but with this our powers, except as individuals, end. It is up to you from now on to create this con-

vention by supplying the vigor which will make of our setting a living, memorable thing. For as you do contribute, in so far you will be putting into action the creative process to which all of us whose interests lie in the Arts are committed. I wish you joy.

TRENDS IN DESIGN

FRANK SOHN

*Designer, Vitrolite Division, Libby-Owens-Ford Glass Company,
Toledo, Ohio*

The best place to observe trends in design is in the great international expositions. The first one held in London in 1851 gave to the world the renowned Crystal Palace—a great building of glass and steel—the true significance of which has just begun to be realized. The Paris Exposition of 1855 achieved an engineering triumph in the great Hall of Machines. The Paris Exposition of 1889 produced the Eiffel Tower, a breath-taking steel structure now a symbol of Paris itself. In the Chicago Exposition of 1893, engineering progress gave us the Ferris Wheel, but reactionary architects fastened upon our country the parasitic growth of a pseudo-Roman revival, from which we have only recently begun to recover. Creative and progressive building was represented by one glorious example, the Transportation Building by Louis Sullivan, the American Pioneer in the Modern Movement. Paris in the Exposition of 1900 introduced L'Art Nouveau to the world. This beautiful but unsound product, started by a group of artist-craftsmen in Nancy and later transplanted to Paris, spread throughout the world and helped it to break away from the dismal ugliness to which the conventional decorative arts had descended in the seventies and eighties. It died out in a relatively short time because it was a craftsman's movement and not practically adapted to the processes of the machine.

Subsequent expositions showed little of significance until the Paris Exposition of 1925, which it was also my privilege to visit. There the designers of every important country except the United States and Germany gave an interpretation of what they considered modern design to be. Much of it was unintelligent, much retained a considerable husk of the styles they were striving to leave behind, but it had a fresh creative feeling and much of it was incredibly beautiful.

From then on the modern movement progressed rapidly, going through a bewildering series of changes, one of which ushered in the Chicago Exposition of 1933. This Exposition adopted a program of modern design and produced a stupendous mass composition of color, due to the genius of Joseph Urban, but failed dismally at any new advances in a conception of design. Glorified packing boxes emphasizing mass, were its outstanding achievements.

Last year, 1937, Paris held another international exposition. It was my good fortune to attend as one of the United States delegates to the International Congress of Design and Applied Art. I would like to tell you about the interesting sessions of this Congress, but today I have a different topic to talk about, "Trends in Design." During and after the Congress I attended the Exposition, trying in the short time available to see it, evaluate its interests and significance, and secure characteristic views to show to others.

The buildings and products exhibited by those countries which have reached an advanced stage of design, showed a new complexion in the arts. Modern and industrial products, steel and other metals, wall boards, plywood, plastics and, above all—glass—were used in a new conception of building. Not new to such pioneers as Frank Lloyd Wright or Moholy Nagy, from whom we are to hear during this conference, but new to the world at large. Publicity displays, interior rooms, furniture and art objects, even industrial machines, reflected this new concept of design.

The slides will show this better than I can tell, so now we will begin our sight-seeing.

1. This building of the *Pavilion of the Presse* is of metal, composition board, and to a large extent, faced with glass—glass-tile in front, obscure glass at the ends and decorative composition of industrial glass all around the back. It is under the Eiffel Tower, the great size of which can be seen by comparison.

2. The *Pavilion of Security* shows the use of the open steel frame, clear glass walls and glass blocks in the accenting portions.

3. The *Pavilion of Switzerland*. The wall on the south is solid as a protection from the sun, but the rest of the walls are all of metal frame and glass, the building itself becoming a glorified window.

4. This close-up of the *Swiss Building* shows the lightness and openness that characterizes the appearance of the new building movement.

5. The *Belgium Building*, combining flat tiles, steel, concrete and glass in a fine modern building which still shows some of the heaviness of the masonry type building.

6. The *Pavilion of Denmark*. The wall space is mostly glass sash and metal frame. A very small part of the wall area is solid and flat, and it depends for its emphasis on the coat of arms and the name of the country.

7. The *Pavilion of the Netherlands* is a direct practical building, the main wall a curved plane of glass and sash.

8. Part of the *Austrian Pavilion*, showing maximum sized plates of glass in light metal frame work, and displaying in the interior a mammoth photo mural of a beautiful view in the Alps.

9. An interesting experiment was the *Japanese Pavilion*, made of stock structural steel members, glass, plywood and wood sash, but retaining the scale and feeling of Japanese buildings.

10. One end of the *Czechoslovakian Pavilion*, in which modern engineering methods are exemplified. Thirty-four different kinds of glass were used in the construction, the entire exterior facing being glass of one kind or another.

11. The building of the *Company of St. Gobain*, leading glass manufacturers of France and Belgium. The steps are slabs of glass six feet long, supported only at each end. The front facade is of immense curved sheets of plate glass surmounted by the name in large neon lights.

12. A daytime view of the front, showing the open luminous character of the construction.

13. An interior view of the *St. Gobain* pavilion, showing sidewalls of glass blocks, and the floor and ceiling consisting of glass shapes set in concrete. Two trees were enclosed in this pavilion, because exhibitors were not allowed to cut them down, and they contributed much to the attractiveness of the interior.

14. The *Model Home of the Exposition*. Notice that all windows extend from floor to ceiling and open out onto garden terraces or roof terraces. The windows also make up more of the wall space than we are used to seeing in this country.

15. A *glass fountain*, which in its trim lines, exemplifies the new architecture just as the fountain of stone or bronze with sculptured basin and mermaids symbolized the old.

16. Another *fountain* made of pieces of plate glass, set face to face with broken edges exposed. The light passing through the facets of the broken edges gives a sparkling and jewel-like effect.

17. Glass was even used for the *flower garden* terraces of the horticultural exhibit. Opaque glass supports the faces of terraces and the walks are of glass tile.

18. By way of contrast to the previous views, we have the new *Museum of Modern Arts* in which classical feeling without the usual classical details is combined with simple wall areas. An interesting feature is the rich bas relief standing out from the stone wall.

19. Though they were not a part of the Exposition, I was greatly impressed by the beautiful *Glass fountains* used for the lighting of the Champs Elysee.

20. An *automotive display room*, showing the light, spacious appearance that glass and metal framework give to a commercial facade.

21. Another *storefront* showing decorative uses of modern glass in the *map of Madagascar*.

22. A modern *school in Paris*, illustrating the large window areas that can be thrown open to sun and air.

Now a few views in retrospect—

23. In the Paris Exposition of 1925, Dr. Joseph Hoffman, for many years the leading Austrian architect, designed a typical plaster pavilion for Austria. He must have had some idea of the building of the future, however, for he also designed this delightful *winter garden* all of glass and metal frames as an accessory to the main exhibit.

24. This is part of the Bauhaus School at Dessau, Germany, founded by Dr. Walter Gropius, with whom Mr. Nagy was associated. The walls are, to a great extent, of continuous glass sash, set independently of the interior construction.

25. A night view of the *Von Nelle Chocolate Factory in Holland*.

26. Even conservative London boasts of a *newspaper building* faced entirely with clear glass and black glass. The metal railing shown at the top of the first offset serves to suspend a movable platform, from which the building is cleaned.

27. This *facade of a Paris apartment building*, designed by Le Corbusier, is composed of various kinds of glass, some clear, some translucent, some opaque, held in metal frame work.

28. View of a *California home while under construction*, designed by Richard Neutra, with continuous sash between concrete slabs, which are turned up to form the lower parts of the wall. This building, while functional, is still heavy and disorganized in appearance and will undoubtedly be succeeded by entire glass walls, containing the various kinds of glass required for the purposes of the interior.

29. A *commercial building in Holland* entirely faced with various kinds of glass.

30. The *Stabkirche* in Cologne, Germany, composed entirely of glass and steel.

31. *Interior of the Stabkirche*, showing the continuous wall of colored and decorated glass.

Let's now go back to the Exposition and visit some of the Pavilion interiors.

32. This view illustrates again the lightness and elegance of the *Swiss Pavilion*, as seen from the inside.

33. *Entrance Hall of the Czechoslovakian Pavilion*, with walls of glass blocks and ceiling of Thermolux, a new light-diffusing glass.

34. A *glass dome* forty feet wide, in the Czechoslovakian Pavilion, supported by the truss action of the dome. Glass domes and ceilings of this character in a wide variety of patterns have become a common and popular feature of modern French interiors.

35. *Interior of the Netherlands Pavilion*, exemplifying the lightness and simplicity of the new architecture.

36. A *winter garden* in the Belgium Pavilion, three walls of which are of clear glass and metal frames.

37. Another view of the *same winter garden*, showing the fourth wall faced with mirrors; the flower boxes placed against this wall give the illusion of floating in space.

38. A *stair hall in the Belgium Pavilion*, with walls and ceilings in large panels of plywood, decorated with painted subjects in modern design.

39. The entire end of one *room in the Belgium Pavilion* is faced with this large composition made up of photo murals on a celluloid substance applied directly to the glass.

40. An interesting *ceiling* in large tiles in the *entrance hall to the Belgium Pavilion*.

41. An entirely new type of *publicity display* has come into existence in recent years. Statistics, information, pictures and even different kinds of products themselves, are embodied in dramatic composition such as this, frequently attached to slabs of glass. This trend in thousands of variations was noticed throughout the Exposition.

42. A *window* about forty feet high, entitled "*Britannia*," gave an appearance of very deep relief. I found that this effect was secured by taking ordinary plate glass, laying it over a pattern made up of two-inch high ribbons of metal, then heating it in a furnace sufficiently to cause the glass to soften and drape down into the spaces between the metal ribbons.

43. This jewel-like *ceiling in the horticultural display* is made by setting circular glass shapes of various sizes into the concrete roof over this room.

We will now visit some of the model interiors created by the leading architects and designers of France and other countries.

44. Notice that one wall of this *studio interior* is entirely faced with glass.

45. This *dining room* has the large glass area in the wall, glass table top and mirror over the buffet.

46. Another *dining room* showing typically modern furniture and accessories.

47. This view shows some new effects in *wicker furniture*, also an interesting use of photo-murals on glass for wall decoration.

48. The top of the dining table and the facing of the buffet in this fine *dining room* are of black opaque glass, similar to our Vitrolite.

49. A *dining room* with decorated mirror over the buffet. A similar mirror treatment carries to the floor on the opposite wall.

50. This strikingly beautiful *interior of a smoking room* has walls of modern lacquer work, of which the French have become

accomplished masters. The ceiling is of large glass blocks set into concrete.

51. In this *living room group* new shapes of furniture will be noticed. The decorative accent is the mirror trim around the door opening.

52. The end wall of this *interior group* is faced with decorated mirrors. The decoration is done by an acid process, the etched areas being afterward colored. Details here and there are wheel-cut and polished, giving brilliant accents.

53. Four mirrors decorated with scenes from various sports, form the principal decoration of this smoking room.

54. A brilliant *interior by Maurice Dufrene*, who has used glass as jewelry, is used with an evening gown. The note of the cut-glass vase in the foreground is repeated in the legs of the bed and the glass table in the middle of the room. The wall brackets are of mirrored and beveled glass, and the window is bordered with mirrors at each side.

55. A *bedroom* with wardrobe and dressing cabinets faced with mirrors. Extending between these cabinets and the bed are heavy glass shelves with scalloped edges.

56. Among the interesting pieces of furniture of this *living room* is the large table with a clear glass top, supported on a wrought-iron base.

57. In this *living room group* the glass top slab of the table is supported on a wood base.

58. A *bedroom* illustrating the simple and direct use of modern materials. The small glass table makes an interesting accent.

59. *Art glass in a modern form* has had an extensive revival in France. Glass used mostly for industrial purposes is here turned to an ornamental effect, combined with decorative subjects, which in this case exemplify horse-racing, probably the hobby of the executive occupying this office.

60. Detail of a *glass screen* in the Belgium Pavilion, the sculptured subjects being in high relief.

61. A *door* with an ornamental pattern of modern figured glass.

62. An elaborate *folding screen* between two rooms, composed principally of figured industrial glass.

63. An example of *decoration in modern glass processes*, combining sandblasting, etching, coloring and wheel-cutting.

64. A *mirror* decorated with etched and colored detail, giving an illusion of depth and spaciousness.

65. In this cabinet the glass panels are decorated with sandblast and colored black on the back. Illumination from the edges lights up the sandblasted pattern.

66. A *decorated mirror* forming one entire wall in the lobby of a Paris cinema.

67. One of a number of *decorated mirrors* in the SS. Normandie, the subjects taken from mythological sources.

68. A *decorated mirror* representing "Paradise," in which some of the sandblasted areas are left unsilvered, permitting them to be lighted from the back.

69. This *decorative composition* is accomplished by the use of two different colors of gold leaf applied to the back of the glass.

70. An *under-sea effect* is obtained with various glass decorating processes.

71. A *mirror panel* decorated with sandblast, then lightly silvered so that part of the light from behind can come through, giving an illusion of depth made possible only through the use of these new processes.

72. A modern *lacquered screen* in black and gold.

73. Another *lacquered screen* showing the river Seine with the Ile de Cite and a view of Paris beyond.

74. This *lacquered screen* illustrates the great detail and decorative organization in the more elaborate work of this character. It shows a fete day in the old city of Versailles.

75. Another interesting example of a *modern decorated window* made principally of figured industrial glass.

76. These *glass windows* are done in a new process, in which pieces of broken glass are set edgewise or lengthwise into a thin slab of cement. The light penetrates through the broken facets of the glass, giving a sparkling quality of light that is very effective. This process was originated by a French glass craftsman named Labouret.

77. This view illustrates new types of *lighting fixtures* also designed by Labouret. The vertical lines are small pieces of plate glass set face-to-face, the light coming out through the broken edges; the ornamental spots are made of pieces of glass chipped on the surface in much the manner that an Indian shapes an arrowhead.

We will now visit some of the Paris restaurants to show how the new trends are exemplified in the equipment and decoration.

78. This *quick lunch establishment* in a Paris department store exemplifies neatness and efficiency in the simple lines of its equipment and arrangement.

79. The walls of this room and the bar itself are of metal, except for the mirror in back of it, which completes the effect of the semi-circular arrangement.

80. This *glass bar and backbar* are built only half of the apparent size, the other half being duplicated by mirrors extending from floor to ceiling, the edges of which may be seen if you will look closely.

81. A typical *glass and concrete dome* gives light to this circular dining room. A closer view discloses that it also is built in half, the other half being an illusion created by the mirrors on the opposite wall.

82. The largest *dining and dancing place in Paris*, "Le Bagdad," showing an interesting use of built-in lighting effects. This room is done only in half, the wall to the right being entirely of mirrors which double the apparent size of the room.

83. This view in the same place, taken from the opposite end, shows another bank of mirrors at the right, doubling the double effect created before and giving the effect of a convention hall.

84. Here again the illusion of space is created in another important *Paris restaurant* through the use of mirrors. They start at the second column at the right, extend from base to ceiling and complete the appearance of the circular dome effect, which actually is built only in half.

85. One of the restaurants called *La Palette*, frequented by artists and their friends but depending on the boulevard transient trade for its revenue, was losing its patronage to several more important places which had been built across the street from it. To do something about this the owner called in an architect who found that a small courtyard next to the dining room was unused. Opening this into the dining room he treated it as a quarter-room, with a quarter of a glass ceiling, and by using mirrors on two sides was able to create an effect of a large, circular room. With this important feature added, the proprietor began to secure his proportion of patronage again.

On Friday we will have the privilege of hearing Frank Lloyd Wright, one of the pioneers in the creation of modern architecture in this country. Mr. Wright years ago realized that the heavy masonry type of building was obsolete for many purposes, and even before the war he conceived of buildings with walls of glass and metal such as you have seen in some of the views I have shown, but conceived on a grander and more organized scale than any that have yet been executed.

86. This view shows a corner of the *Kaufmann house* in Pennsylvania, built over a waterfall among the mountains. This corner of the living room, you will notice, has the openness and the effect of connecting with the out-of-doors, which can be accomplished through the use of glass and metal. Note the long simple lines of the built-in wood furniture, which are an integral part of the complete effect.

87. This glass and metal apartment building, designed by Mr. Wright for St. Marks on the Bowery in New York, exemplifies the use of light, glass and metal curtain walls instead of the heavy brick or stone walls.

88. The most glorious of Mr. Wright's compositions of this

character was the great skyscraper for an insurance company, which would probably have been executed but for the World War. The daring and originality of this inspiring conception of what modern buildings might be, makes one wonder how so many of them continue to be made in obsolete designs of obsolete materials.

I believe you will now understand what I mean in stating that modern buildings—and along with them the interiors, furniture and art objects—have taken on a new complexion through the use of modern industrial materials. There is a lightness and cleanness about these new buildings, a properness to their purpose that could only be accomplished through putting aside methods and styles that had been outgrown. The teacher can best prepare the student under his care, not only to be receptive and appreciative of the beauty and logic in new developments of this kind, but also to prepare them to take an important place in the creation of advanced work when they enter professional or industrial life by securing a knowledge of the principles of modern design and by keeping an open mind to progress.

Significant design is no longer a matter of styles and periods. It comes from doing things in the most practical way with the most practical modern materials and methods, but with the kind of organization, arrangement and emphasis which only a trained designer, who is also an artist, can give.

EDUCATION BY EXPOSURE

JOHN D. HATCH, JR.

Assistant Editor Parnassus, College Art Association, New York City

But a little over a hundred years ago, in 1826 to be exact, Joshua Holbrook started his plan for the organization of an educational society in this country which would reach and effect the entire nation. The organization became known as The American Lyceum. Its purpose, incorporated in its constitution, was "The advancement of education, especially in the common schools."

The active life of the organization was but twenty years, yet in this time the country had been electrified by its rally cry for widespread opportunity for public education. Thousands of active chapters were established, though our country was small compared to it now and its population was largely confined to the Atlantic seaboard. From the enthusiastic members of this came support for our great early pioneers in American education: Ralph Waldo Emerson, Horace Mann, Henry Barnard, Thoreau, Henry Ward Beecher, Oliver Wendell Holmes, William Lloyd Garrison, Susan B. Anthony, and others. In that day the will to provide educational opportunities for every one was not to be denied. The Lyceum was not only an organization for self-enlightenment, it was a crusading movement.

Since that time however, our concept of organized public education has changed. Then, the desire was, to learn to read and write, to acquire a modicum of history, and a modest ability in mathematics and Latin. Latin, of course, being a left-over from the monastic middle ages, was still held in veneration. An education then was considered a privilege.

So well did the Lyceum movement implant the idea of public education in the American mind, that today we consider education an essential American institution. Education is no longer considered a privilege. Formal education is everywhere required. That it should be the obligation of every individual in a coordinated democratic society to equip himself with a liberal education and a good mental discipline so as to be able to use his mind intelligently occurs to few today, nor do we impress our children that is their obligation to acquire an education. We merely consider it our responsibility to see that our children have one.

Since the Lyceum days the idea of what constitutes an education has also changed. The traditional "three Rs" are now joined with the liberal arts and sciences, with vocational training, and with courses on personal health and hygiene. Vocational training and vocational schools were not long past distinctly separated from the more classic education, and the college preparatory school. The public school today is more and more being considered not solely a school for training the mind of our youth, but for training them to be physically fit, and for preparing them to make a living.

This is an inevitable outcome of socialized education. Tax supported institutions are bound to be subjected to the pressures today inherent in a democratic system.

The pressure of change in our secondary schools has in turn affected, first our state colleges and universities, and now even our largest, and traditional citadels of learning, our Yales, Harvards, and Princetons. Robert Maynard Hutchings has been making a courageous and brilliant fight to awaken people in this country to an understanding of the change that has slowly evolved in our higher educational system.

Curiously enough, private schools of secondary or preparatory school level, have not the same direct pressure, yet they too have been changing. Latin is truly becoming a forgotten language. Greek has long since disappeared.

It is not my place here to discuss where this change is leading us. The important thing is, that we realize that we live in a changing world. (And thank God for that.) Change is in itself a sign of life, though the process of change may not always be a comfortable one to live in.

Does the student of today learn less than did our fathers of yesterday? I cannot believe so. The demands of what we are called on to teach him today are greater. The student's energies, as well as those of the teacher, are stretched in school hours today, to cover a greater variety of subjects than our fathers were taught. We have invented automobiles, steamships, and locomotives to speed us about, elevators to help us climb stairs rapidly, airplanes, telegraph, telephone. The Twentieth Century house is a product of machines for machines to live in. We almost lost sight of the fact that it's man with whom we have to deal, but now we have psychologists to straighten us out. We might as well face the fact that we never can develop a short cut to learning. We might increase the rate of man's experiences but I suspect the more rapid his experiences become the more likely is man, in order to retain his sense of balance, to become set in his mental processes.

There is another significant change that has taken place in education since the days of our fathers. With the growth of organized education and its firm entrenchment in American social system, the home, in its effort to keep abreast of the times, has more and more depended on the schools—not only for providing the traditional mental education, but for personal habit training, building the child character and frequently moulding his tastes and pleasures. One of the tragedies of our age is the failure of the home to realize and exercise its privilege and responsibility of training the moral, physical, and cultural characters of our young people.

Needless to say, the mapping or understanding, of the change that has taken place in education is not as simple as my rapid sketch might suggest. For our present purpose it is suffice to mention again three of the major developments:

- (1) The change from education as an opportunity and a privilege to a system of compulsion.
- (2) The increasing dependence of the home on the organized education system for the entire training of our youth.
- (3) The great spread or variety of subjects now considered as essential, and which are now being taught in our schools.

All three are factors of importance in our present consideration and should be kept in mind in any discussion on the place of the arts in contemporary education.

The appreciation and enjoyment of art has always been considered a manifestation of culture. Yesterday it was an essential concomitant of good birth and wealth, and as such was considered one of the contributions of environment, the home if you will, to the education of youth.

Art was not one of the basic and original "three Rs."

The training of professional artists is a matter which I am not considering here in this discussion. Professional art schools we have always had, and, since the founding of St. Luke's Academy in Florence in the 14th Century, there have always been art academies with patronage from the state, or from its more wealthy or prominent citizens.

When the teaching of art appreciation by participation—by courses in actually drawing and painting—began in our schools has never, so far as I know, been adequately determined. A safe guess might be that Rembrandt Peale, painter of a celebrated portrait of Washington, was largely responsible.

Nearly a hundred years ago Peale, then in his later years, instituted a course in drawing in the Pennsylvania Public Schools. Light on his course is thrown by the existing record of the Controllers of the public schools in that State, in 1843 passing three resolutions: They "approved of the System of Graphics, as containing a series of progressive exercises in Drawing, well adapted as an introduction to Writing." They "recommended a continuation of the Course of Instruction in Drawing as taught in the High School by Professor Peale." And they voted "That the thanks of this board and the community are due to Mr. Peale for his zealous efforts tending to the introduction of Drawing as a branch of General Education."

On the strength of these three resolutions, L. C. Biddle, publishers of school books of that day, issued in 1845 Rembrandt Peale's "Graphics." The book achieved great popularity and went through numerous editions. Its fifth and final section is concerned with "Drawing applied to Writing." The opening sentence of this section is instructive to us today. It reads, "The art of writing, now almost as necessary as speech, and often a substitute for it, (as) it is generally supposed cannot be acquired too soon; but it may be attempted too soon without preparatory instruction." The introductory remarks amplify further—

"Writing can be employed at any period of the course (Peale's) after the eye of the pupil is sufficiently educated. Every teacher of Writing will find the proficiency of his pupils to be in proportion to the accuracy of true vision. The premature practice and careless manner of executing these (letters) are often productive of bad habits, inveterate beyond power of correction." (!)

Since Rembrandt Peale's simple and disarming entrance of art teaching, as an aid to writing, into the public school curriculum, the scope of art teaching has spread so widely that no single purpose for its teaching can be universally applied with correctness today. Some consider art courses as preliminary to professional practice and a training in manual dexterity. For others it is a training and discipline

for the child in the use of its powers of observation. A third group consider it as a training for aesthetic appreciation and sensitivity. Let us consider these three views separately.

The first is probably the easiest to teach. It has also other rewards, as it is the greatest of pleasures to find among students one who might be a genius. Such a find is not only exciting but is a real satisfaction to the finder. The response of the brilliant student to teaching is at once a stimulation and a compliment to the method being taught, and to the teacher.

May I say here, parenthetically, that it is not always a kindness to encourage the child with aptitude to pursue a professional course in art, with a view towards making a living from it. Such encouragement should be given only after thought. One of the problems of society today is the large group of wasted individuals who under artificial conditions have been encouraged to pursue a course of self-expression.

I personally believe that one of the characteristics of genius is, that it always finds its own avenues of outlet. The genius of course may not become a painter, but there are many ways of self-expression, including, I might add, the digging of a garden, arranging a well-appointed dinner, or composing or even typing a letter. The problem of the educator as I see it is to provide an adequate mental stimulation, to guide the inquiring mind where it can find food on which to grow, and to train the mind to an orderly process of thinking. Here I shall mention that.

Professor Arthur Pope of Harvard University in his little book, "Art, Artist and Layman," deals at length with the question of art education in our schools, and concludes, in part, that the discipline of a solid academic background is advisable for all creative artists—creative artists being distinguished by Professor Pope from art craftsmen.

With the previously mentioned decline of "the three Rs" and the increasing portion of the child's school time being concerned with new courses—courses of liberal arts, courses of physical culture and courses that formerly were confined to the college level, or to self-education and reading, or to the influence of the home and environment: these new courses, as the price they have had to pay for crowding the few studies taught our grandfathers, have had to undertake their share of the responsibility of training the student mind. Latin and Mathematics, it might be mentioned, as more exacting studies, were far better suited for this purpose than is art, or some of the other newer arrivals.

The appreciation of art is an experience, and one in which the personal equation is essential. Art cannot be taught as a fact-drilling

system, nor can the achievements of the teaching of art sensitivity be measured successfully. Nevertheless we are dependent on the grading system today to measure the readiness or ability of our pupils to advance from year to year. Art, like other courses, is required to give such a measure so the school and the parent can judge how the student is faring. That the art teachers should be required to conform to a common measure of grading only complicates the teaching of art.

All courses vary with the teaching personnel available or used. If the teaching of art appreciation is peculiarly dependent on personality to be successful, the degree of understanding which students receive is generally limited to the actual experience of the teacher. Art teachers, for this reason, should be given every opportunity to travel and acquaint themselves with first-hand experience with the finest of art works.

Education today has largely become a fact-cramming system. It has become so because of the pressure of conforming to the limitation of the time available in which we can teach the child, and the amount we feel we should teach him. The student has only so many hours of the day which he can spend in school. Modern health canons are rigidly limiting any increase in organized teaching time. Before any new course can be added, something in the present students' schedule must come out.

The art teacher of today is called upon to provide the child in school, in a systemized staccato of short time periods, a sensitiveness towards art, and a realization, or understanding, of *why* art has always been considered one of the more worthwhile things in life. Education and appreciation of art, as we have already discussed, was provided yesterday by the home. There, in surroundings conducive to such appreciation, youth was in constant touch with objects of art in a leisured setting. They became so familiar, as part of his every day living, that no question ever arose that they were special privileges, or that one should consider them essential. They *were* essential.

If the art teachers of today are to supply what the home of yesterday did, they too should have every opportunity to achieve these required ends. Practicality, however, is one of our limitations. We cannot have soft Persian rugs in our class rooms, for example, or hardwood, or delicately carved chairs and furniture. I know it is claimed that children do not appreciate and respect such finer materials but I do not believe that, as a general rule, it is true.

In the Taft Museum in Cincinnati, Ohio, a classic of American house architecture which was carefully restored and furnished in its original early Nineteenth Century period by the Cincinnati Art Museum, in order to display in tasteful and restrained surroundings the Taft collection of old masters, I have seen awed youngsters going

through the small rooms and stretching to step from the carpet of one room to that of the next so as not to mar the well-polished hardwood floors.

If, because of the undoubted wear to which they would be subjected, we cannot have delicate furniture or rugs in our class rooms, we can utilize the walls.

It is claimed that as a people we are 80% visually minded. A visitor stopping in our schools today and seeing the bare walls in most schools, would scarcely believe so. Students attending a few schools, however, are more fortunate in what they have to look at, than are others. Small private schools or boarding schools have, of course, a definite advantage.

Some schools are even so fortunate as to have art galleries or comfortably arranged libraries, or meeting rooms for their students. Richmond, Indiana, has an art gallery built into the top floor of its high school. The Phillips Andover Academy, in Andover, Mass., has as fine an art gallery as many of our larger universities. The University of Iowa and many of our state organizations have combinations of meeting rooms and galleries for the display of art works. I would like also to particularly mention the galleries in the Student Union at the University of Wisconsin. These soon to be in Milwaukee—Downer in this city.

Not all schools can have galleries at first but all can have paintings or good reproductions to hang in their schools. Unusual is the collection of American artists' works which have been purchased over a number of years by the Springville High School in the State of Utah. I could mention any number of other colleges and schools which I have visited and which are doing excellent work of this nature. I recently heard someone in New York say that the time was coming when *every* high school would have an art gallery. This is still some way off, and I am glad it is. I think we should not confine our efforts to such an end alone. We should not segregate art as we do our best clothes—have it only as something for special occasions and Sunday best. We should live with it, enjoy it, and have it as part of us.

There is no reason why we should not have in our halls and class rooms in every school where they will be constantly seen, pictures and other materials of art interest.

The student may not spend a long time studying with thoroughness each piece displayed, but the chances are that he will stop, or note the existence of such pieces. Over a period of time he is bound to make their acquaintance, and may even become friendly with them.

The better the quality of pictures, or art material, the better for our purposes. Originals, wherever possible, are preferable to copies

or reproductions. The time is coming when every school will consider the effort of arranging such material on its walls in its halls and class rooms to be part of its regular routine work.

If democracy is to succeed, and our country be made a more worthy place to live in, that responsibility rests with the public schools. The preparation of our youth for the enjoyment of a richer life is a heritage which the American home has passed on to the art teacher of today. We are handicapped it is true, but if we cannot have the advantages formerly available, if we are limited by the rigid system of today to achieve these ends, let us do it by using our school halls and walls, let us do it through education by exposure.

ART EDUCATION FOR TODAY

ARTHUR LISMER,

Educational Supervisor, Art Gallery, Toronto, Ontario, Canada

Education today is in a sort of cultural chaos. We have tried within recent years to establish a series of defensive mechanisms to protect us from destruction. Our programmes are vocationalized, professionalized, denatured of idealism, devoid of real cultural enlivenment, and industrialized to the limit. Formal school systems have, until recent years, been crowded with unemotional dry-rot of stagnating subject matter—sounded in as the latest outpourings of the human spirit—in science, economics, art and history. It is of actual statistical,—producing brittle minds and improving mentalities,—acute and able but creatively dull. It may not be true from the standpoint of real awakening for education for today's needs all over the water—and in this country and province. There are people and societies who know what is needed and who are striving against the possessive and of actual creeds of established authority to re-awaken in our children a sense of responsibility to their age and country, a feeling and desire for harmonious and happier living. There never was a time in the whole history of man when so much is being attempted by education and thoughtful concentration on this problem of survival of a higher dignity of life than is possible to the thoughtless masses and individual minds in frustration of ideals and development of personal character.

The powers that control industry, education and government are living in a chaotic state of indecision, amid the machinery of control, watching the indicators, stoking the machine, developing power but missing direction and failing to present ordered plans for human society. It is like an organism that has broken down through worry and stress of over exercise of energy, thrusting at the wrong values. On the one hand we have individuals seeking expansion and creative living—on the other the cramping preponderance of restrictions and

limitations of opportunity and incapacity to rise from the drab state of mind and today common to the masses of people everywhere.

Let us face up to the problems of living today, for vast numbers of people everywhere who are the victims of, and the sufferers from the sad effects of a corrupt and vicious industrialism that has imposed its brute-like tenacles on almost every phase of living today. Let us admit the courage and tenacity of reformers and idealists—practical economists, science, medicine and psychology to prove either escapes or remedial measures. Let us appreciate the powerful factor of dictatorship expressive of the compelling force of authority to deal effectively and summarily with any submissive action, or those things that are detrimental to the efficiency and service of all to the state. Let us re-affirm our faith in democratic ideals and freedom for all men.

But also let us re-value our weapons and means at hand to raise the standard of living.

If we believe in the ideals of democracy we must fight with the only reliable weapons available to common man—the tools of learning and the tools of industry. Education which includes art and beauty, and a knowledge of our inheritance of all these things is one of the most powerful of these weapons with which to fight against banality, ugliness and the decay of individual conception of a world where these may find a place and a meaning.

The changing conditions of our times, new social patterns and challenges in every department of our economic, national, domestic and religious life has placed upon education new and vital responsibilities. Included in our survey must be this knowledge and pressure of overwhelming emphasis on the changing conditions of today, new ideologies and vital conceptions of art as a developing force within man.

We must explore individual character, social responsibility, bad slums, vicious spectacles, commonplace and shoddy entertainment, industrial pollution of the country side. For these things are for the common man to live with and to tolerate. Without an understanding of taste and beauty and a social consciousness of the evil effect of ugliness of environment and sordid living conditions common man can have no desire to change them. Art is a way of understanding the need for harmonious living for all and education can show the path.

Let me point out here that I am not thinking of art at this time of pictures and sculpture, of architecture and objects. Nor of professionalism, chartered societies, nor drama festivals, or symphony orchestras. All have their place and purpose. Until we know that purpose, not as a social activity for a few, nor as connoisseurship, nor a traditional survival nor professionalism of any kind.

It is more to my purpose to think of art as a common experience of living man.

Until we see that beauty and art are absolute necessities of living

we shall not escape from those masters of our destinies who plan only for a temporary world of power and possessiveness—and not for a future where beauty can live more commonly in the hearts of men. All our education is arranged towards the end that we shall serve the present standards of society—respect its laws—reverence the works of God and man—obey and suffer and be humble and content with our station in life.

The eternal combat between materialism and idealism is a continual struggle—the everchanging epitome of man plodding upwards and onward towards the light. We shall have to tackle the question again and again in changing methods and tactics to restore the pschyché of individuals, communities and nations if we are able to preserve the elements of spiritual survival.

Perhaps I have painted my picture of civilization today in colours that are too drab and with hopeless, pessimistic forms. But it is with the intention of finding a way in which our social responsibility to the life around us (that we have not created intentionally) that we have thoughtlessly inherited and perpetuated and that we must realize that it is a life where ART finds little space and air to expand. For the purpose of an argument let us accept the responsibility and endeavor to show the other side of the picture.

The needs of education today is to present a whole picture of the nature of man and a whole view of Arts. These elements are lacking in education today. We need new conceptions of Art and new ideas about growing man. If we can grasp the idea of education for democracy—to give to all men the freedom and enjoyment of life and liberty to follow their desires and inclinations, then we must also provide an education that will educate for living—a desire for living—and the capacity to enjoy richly. Our country provides a striking example—as far as art is concerned of mediocre capacity and ineffectual preparation for enjoyable experiences of sights and sounds of beauty. We are not educating for either knowledge or capacity of what life can be to one who can respond to beauty. We have taught skills and techniques, history and biographies. We have put art into a segmented compartment of life—concerned with dead veneration for old patterns. We have pointed to the past—we have failed to achieve in proving man the idea that ART is all around us in active life today—in experience lived and shared—in every act and thought that is not merely utilitarian, economic or moral. Art is here and now to be sought and enjoyed not as pictures only, nor as ART galleries and museums, but in the daily sound of walking and seeing, of listening and apprehending the changing world of nature and the panorama of man and his doings. The clamour of creeds, and the wars and intrigues, the oppressions and propagandas, hatreds and commercial ambitions of powers and possessive individuals—*these* are not art and yet they occupy our

thoughts and influence our actions. We live in today's world either as participants in the contemplation and enjoyment of its changes or in the world of facts and data, or in the world of the past, the documentary histories and factual records of the doings of other remote peoples in other ages and in other lands. Education to be an art form needs ventilation to let in light and air: humanizing currents of thought by which we can see the part that ART as a record of these changing ideals of humanity has played in the transition from one stage to another. We learn facts, we teach dates, we examine and pour in knowledge but we have failed to develop a love of humanity and a sympathy with the struggles of humans everywhere to rise to a higher ideal of living wholesomely within their environment.

The most outstanding need in Art Education today is a sympathetic and understanding public helping the artist to do his best with the materials and ideologies of today's living.

We need a public educated in taste with understanding that ART is a process of making this world a different place in which to live. Somehow people try to forget that we live in today's world and not in the past—we still believe that everything new is strange and ugly and that everything old is beautiful.

We need to understand that education is a continual process—not a school system.

We need the stimulus of pride in a race culture, not a class culture that ordinary folks cannot share. A universal culture would include all people united in a common endeavor to bring about a quality of life in which all the arts, sciences, and literatures and the understanding of our environment and all that this means will play a larger and more vital part. Culture in this sense would be a creative force—bringing people to an awareness of the higher dignity which is patent and potential in all men.

The significance and personal factors in the development of a personal culture commence with individual desire and public interest in opportunities for all to keep alive the sentiments about Art and beauty. To explore every vista into the past—and to extract every quality of beauty and imagination, truth and wisdom, that can be placed at the service of people.

A nation must begin by prizing its own culture—of its own people—of the past origins of everything that has made us what we are today—to keep alive the pioneering in the arts in the same spirit of the pioneers of exploration, conquest and land settlement. Education itself is a creative force—a bulwark against a class culture. Democracy has made the public important and any attempt to offer merely the veneer of a refining touch in education is bound to affect the quality of living for the millions.

Education for living—for citizenship—for appreciation and under-

standing of today's needs—includes ART. The kind of Art that most people understand is that which touches their welfare—things they use and wear—things to buy in stores—their houses, furniture, pictures and utensils. There is no need that these shall be ugly. There is more happiness and comfort in cleanliness, right use of space, air, light, colour and patterns. These are all the province and purpose of man as artist to achieve and to desire and it is our social duty by our attitude to civic and domestic environment to help him to attain some of these things—that they are factors in his health and security, his happiness and comfort is desirable. Health and ART are social problems and can be solved by education. The character of city people is affected by ugliness, the family life is influenced by surroundings. Undeveloped tastes in the masses result in sordid frustrations and greed.

Actually the primary business of Art Education is not with the ARTS themselves. It is more concerned with appreciation of how to live—which is the greatest ART of all. The place of art in the educational structure and its function in contemporary society is definitely in its content and purpose. ART is a way of living. ART is an approach to order and perfection. It is like the design pattern of nature. It represents growth and design. It unfolds its purpose in the individual and in society. It does not just happen by accident. That is what all education should strive to be, a *work of art*, unfolding in time and place—not documentary and factual—not insisting on skills and accuracies, but most decidedly working with the creative plan—unfolding, revealing, the creative spirit of growing things. The blossoms and prints we enjoy and look at but the process of arriving there is *education*, and such a view is so much in harmony with the life and growth of man, trees, hills, and the cosmic patterning of changing worlds that it is a wonder that we have not sensed this aspect of ART as the inevitable emergency from chaos to form and shape, detail and incident as the pattern of our progress and passage through life. Plato said “will they not believe us when we say that that state can only be happy which is run by artists who make use of the heavenly pattern.” Out of the enlivenment of the sensitive and perceptual imagery in man arise a need for a more desirable setting to his thoughts and actions.

ART EDUCATION IN A DEMOCRACY

FRANK E. BAKER

President State Teachers' College, Milwaukee, Wisconsin

The broad function of public education in America is the promotion of the common welfare. The American people look upon the schools as a powerful instrument to that end. That is why they are

willing to spend two and one-fourth millions of dollars a year for the support of public education.

Just now the common welfare has become identified with the preservation of democracy. We are so wedded to a faith in democracy that we identify our welfare with it. And so it is most appropriate to raise the question: "What can art education do to protect and perpetuate democracy?"

Democracy is much more than a mere political form. Broadly speaking, it is a type of government, a form of social control and a body of social and political ideals. Art influences democracy largely through the ideals on which democracy is based. The effect of art on the processes of the governmental control of society comes indirectly as a result of the power that art exerts on the ideals underlying democracy, and so I shall approach the relation of art education to democracy by discussing the effect of art in shaping those ideals.

Possibly it will throw light on our discussion if we come to a clearer understanding of what we mean by an ideal. Like all spiritual things, an ideal is difficult of definition, but we can tell something about it. First of all, an ideal is a product of the mind. In the second place it is a motive of action. An ideal, then, is an idea that has become a goal of conduct. Someone, I think it was Professor Charters, has defined an ideal in about these words: "An ideal is an idea so freighted with emotion that it has become an effective goal of conduct."

Those whom we refer to with a good deal of reverence as the Founding Fathers had some very definite ideals of democracy that became powerful goals in the shaping of American political affairs. One of the most important of these ideals is that of individual personality. In a democracy, personality counts above everything else. It is more precious than property. The individual counts more than the taxpayer. This ideal was expressed in the Declaration of Independence in the words: "We hold these truths to be self-evident that all men are created equal." We shall not stop to analyze this statement here. It will be sufficient to point out that in a democracy the personality is the thing that counts regardless of the power or the possessions of its owner.

Someone has defined personality as emotion expressing itself through the intellect, through bodily function and through special capacities. According to this definition personality is largely a matter of the emotions and since art appeals directly to the emotions it becomes the main avenue for the expression and the development of the individual personality.

Art is also a special capacity and so in another respect it becomes, according to this definition, an avenue for the expression and development of personality. Since personality is the most precious thing in a democracy, its protection and development become the foremost

function of democratic government. The real aim of democracy is not efficiency in the production of material things. The success of a democracy is to be measured in terms of its efficiency in the development of unique and effective personalities, and not by its success in draining swamps or building roads or in the erection of public buildings, as important as these things may be. And so art as a most important means in the development of personality becomes a powerful implement in accomplishing the aims of democracy.

But, art is important to personality from the side of impression as well as expression. Anyone, looking into the face of the statue of Abraham Lincoln in the Lincoln Memorial at Washington, or into the eyes of the figures in Rembrandt's *Syndix*, cannot avoid getting an impression of the supreme value of the individual personality.

History tells us that the Greeks, when they first saw Phidias' immortal statue of Zues, fell down before it weeping. They were so overcome with the power of personality as expressed by the sculpture that they lost all outward control of their own emotions.

Another ideal of democracy is freedom. Freedom was a very precious thing to the Founding Fathers. For it they pledged their lives, their property and their sacred honor. But the liberty valued by the Founding Fathers and embodied by them in the Declaration of Independence and the first amendment to the Constitution was a spiritual thing. It had nothing to do with external possessions. The liberty coveted by them was the freedom to do everything necessary to express and develop good personalities. This type of freedom was first established in human affairs by the Greeks. They had a very high concept of the individual liberty of the free man, and allowed a fullness of spiritual freedom that has probably never been permitted or achieved by any other people, at least in written history. This may have counted for the greatness of the Greek achievements in the field of art. The Greeks had a few inhibitions. They had no sacred books; they tolerated no authoritarian political control and they were not diverted from the present by a fear of the future. They lived in and for the present and found the greatest spiritual values in secular affairs. In this environment of spiritual freedom they developed an art that expressed their emotions, their intellects, and their special capacities to their own development and to the advancement of human culture.

Art preserves democracy by telling the realistic truth about all phases of life. Art is always radical. It goes to the root of things. If American democracy is to be preserved, the people must know the realistic truth about its processes. They must know not only the perfections of democracy, they must know its failures in the hands of an electorate that is socially ignorant, that is often greedy and that is sometimes corrupt. Art portrays the realities of life, the brutalities of war, the wretchedness of poverty, the baseness of crime, the vul-

garities and nobilities of human nature and the debilitating defects of both poverty and luxury. True art always expresses some universal truth and it is the truth that makes us free.

A third ideal of democracy is equality. Equality is a natural outgrowth of the ideal of personality. Again let us repeat, "We hold these truths to be self-evident, that all men are created equal." It is not necessary here to discuss the looseness of this statement. Thomas Jefferson knew as well as you and I that all people are not created with equal capacities. But he did know that in a democracy all people are equal before the law, all personalities are equally precious in the eyes of the state. Art knows no class, no privilege, no aristocracy. It portrays the high and the low, the rich and the poor, the arrogant and the humble, the Jew and the gentile, the white and the black—all on the same canvas or in the same group. Art recognizes no distinctions and no dividing lines among human personalities. The ermine robe of the princess makes no more graceful lines than the tattered gown of the beggar.

Art as an avenue for the development of the individual personality, contributes qualities that are essential to the cultivated person in a democracy. One of these qualities is sensitivity. The educated person in a democracy must be sensitive not only to beauty and ugliness in his physical environment, but to harmony and disharmony in his social environment. It is as important that he should feel injustice in government as that he should recognize blemishes on the landscape.

In man's progress upward from savagery to civilization it would be interesting to know just when he developed the capacity for beauty, when he became sensitive to the arched neck of the buffalo, or the straining back of the frightened antelope. Probably it occurred way back in the Old Stone Age. Certainly the Cro-magnon man, who lived from twenty-five to fifty thousand years ago, had developed a very high sensitivity to the beauty of the living form, which he portrayed on the walls of the caves in which he lived.

But the sensitivity of the cultured person is not confined to physical harmony or disharmony alone. It extends into all fields of the human emotions. It includes all the harmonies and disharmonies of life. The truly educated person is the truly sensitive one. And there is no other avenue than art for the expression of this sensitivity.

Another quality of the cultured person is tolerance. Intolerance, like physical fear and racial hatred, are social heritages from man's long period of savage existence. To the tribe living in plenty of the valleys of abundance, the appearance of the outlander tribe over the rim of the ridge spelled scarcity where before there was plenty and sets the stage for a life and death struggle. The out-tribe members were robbers, marauders, low beings, beasts. They came from the mountains and hence dressed differently, or from the South and their skin was

darker, they spoke a strange tongue. They were utterly different and hence utterly bad. But we are no longer primitive peoples. Our supply of food is neither limited by our own energy to cultivate nor bounded by the rim of the valley. Instead of being able to transfer only the energy of the human body, we have available for transfer sixty times that much and we draw our food from the ends of the earth. And so fear may give way to friendship, competition to cooperation, tolerance to intolerance. And there is no greater force in bringing about the spiritual and social changes to produce harmony in our social and physical environments than art.

Art portrays us all in the same family. The Oriental may dress differently and speak a different tongue, but he has the human smile and is actuated by the same desires and affections as we. Not all of us can travel to other lands to see and understand other peoples. Art brings them to us and makes them live among us.

Art, through its power to modify our democratic ideals, is a great social force. It is the best cure for one of our greatest social ills—greed. Art deals with the imperishables of life. It is beyond the measure of price. It is capable of fantastic values. While great works of art are bought and sold, they are beyond any material measure of value.

Art corrects the values of life by broadening our concept of value. Every culture has its own standard of excellence, but man seldom sets standards that are broad enough to create motives in all fields of endeavor, hence he progresses along an uneven front. One culture emphasizes one standard of excellence and another a different one.

The Greeks had a broader standard of excellence than any other people in written history and hence they developed along a broader front. They developed science, art, philosophy, politics and literature, all to a high degree of excellence.

Our Western culture needs to extend its standards of values. We have made science our sole measure of excellence. Everything is brought to heel by the criterion, "Is it scientific?" As a result we have produced great leaders in the field of science, but we have produced few artists, few dramatists, few philosophers, and few great musicians. If our democracy is to accomplish its real purpose; namely, the development of all types of unique and excellent personalities, we must broaden our standards of excellence. We must ask not only, "Is it scientific?" We must ask, "Is it beautiful? Is it good? It is true? Is it just?" Not only have we made science our standard of excellence, we have confined the scientific standard to the natural world and hence we have applied it mainly to material production. We need standards that will produce the spiritual values of life, the imperishables. The productions of art are among the supreme imperishables of human achievement.

I have already spoken of the influence of art on the ideal of equality,

but the dynamic power of art in the production of social equality cannot be over-emphasized. If the equality of opportunity visioned by the Founding Fathers is to be established on the American continent, the door of opportunity must be widened.

We have in America today according to the Youth Commission of the American Council on Education, four million youths between the ages of 16 and 25 who are unmarried, unemployed and out of school. Besides, there are according to the census of unemployment twelve million adults who are without work. So long as we confine our production to material things this state of unemployment will continue and our society will be faced with the problem of permanent unemployment. And so long as a single American youth or adult cannot find the opportunity to express his capacities in productive labor, to that extent democracy is dead. Until the opportunity to work is open to every individual in America to work, the ideal of equality has ceased to function.

Art broadens the field of opportunity by opening a field of production in which there can be no competition. When the artist paints a great picture he has made a product that does not enter into competition with any other production. Art always means more art. And so the development of art, by broadening our standards of excellence may become an important weapon against permanent unemployment by the use of many more people in the production of the imperishables of life in which there never has been and never will be any over-production.

It might be well to point out at this time what the Federal government has done in the development of art and what it means for democracy. It is my opinion that the W. P. A. art projects have done more to develop creative genius among American people and an appreciation and sensitivity to beauty than has been done in generations before. Thousands of American youth have not only found expression for their creative capacities but have found useful and satisfying employment at the same time.

Some years ago I was told just how many artists there are in the city of Paris. It was several hundred thousand. At the same time the estimate of the number of artists in New York City was 16,000. While it is to be recognized that the hundreds of thousands of artists in Paris are not getting rich, nevertheless, they are making a living. In general they are happy because they are expressing themselves in a way that leads to personality growth.

Our society can well use thousands of people in creating a more beautiful environment, and while it may not add to what is commonly known as our material possessions, it will add to our spiritual values and will open an avenue for the permanent employment of many people.

Some one will raise a question as to whether or not there is in

America creative capacity that is worthy of this opportunity for expression. As I have studied history, I have often been puzzled by the outbursts of great genius that seem to appear and then die out. Such outbursts of art as in the Tang and Ming dynasties in China, in fourteenth and fifteenth century Florence, or in seventeenth century Holland, or of music in seventeenth and eighteenth century Central Europe, or of literature in Elizabethan England. I have been led to wonder whether these outbursts were due to any peculiar combination of hereditary capacities. There is nothing in history that proves that they were and I have become convinced that they were due rather to social environments that challenged the production of creative genius. And so I have come to what practical people will doubtless consider a fantastic notion that many creative geniuses live and die unknown and unexpressed simply because society has not developed the environmental conditions that challenge their growth. I am convinced that modern society can have great artists, great poets, great musicians whenever it sets the standards that will challenge their growth and the rewards that support their services.

There are two eminent threats to American democracy; namely, prolonged depression and another world war. Depression is caused today by inequality of distribution which, in turn, is caused by greed, inequality of opportunity, political bias, and social injustice. The power of art to cure greed, to remedy inequality, to uncover social injustice has already been pointed out. The tremblings of the skeletons of special privilege in the light case by some of the social creations of modern art are evidence of its power to shake the foundations of the old order. Its constructive power in building a new and better order is just as great.

The positive power of art in creating the equality, the understanding, and the tolerance that will make war impossible has already been pointed out. Its negative power in revealing its cruelty, its brutality, its immorality, and its sheer futility is just as potent.

THE INDEX OF AMERICAN DESIGN AND ITS PART IN THE FEDERAL ART MOVEMENT

RUTH REEVES

American Textile Design, New York

Before I speak about the Index of American Design, which has set itself the task of recording pictorially the decorative and useful arts of America's past, I want to give you a picture of the Index as it stands in relation to the great art movement now being carried out by the Federal Art Project under the Works Progress Administration.

There have been many art movements both here and abroad; some of them have been brought about by small groups of artists who rebelled

against academic restrictions; others have sprang up as a natural expression of popular feeling after some overwhelming political event, as in modern Mexico when the Government of the new Republic employed artists to paint murals on the walls of public buildings—murals which expressed the pent up emotions of a long-subjugated people.

But there never has been before, probably, an art movement quite like that which is going on round us today here in the United States, in the East, in the South, here in the Middle West. This art movement was a direct result of the Depression, as the Federal Art Project, under the Works Progress Administration, was formed to give employment to artists on the relief rolls. In the development of the Project its purposes came to include not only aid to the artists, but cultural opportunities for the whole community as well. As the Project grew it was seen that it was full of possibilities of educational value for the people, that people everywhere, and of all kinds, might be awakened by it to the enrichment of experience which art has to give.

I should like to quote to you something said by Holger Cahill, National Director of the Federal Art Project, when he spoke some time ago at the Newark Museum. Mr. Cahill said: "The organization of the Project has proceeded on the principle that it is not the solitary genius but a sound general movement which maintains art as a vital, functioning part of any cultural scheme." Mr. Cahill also added: "In organizing the Federal Art Program the many forces which tend to build up a sound art movement have been considered. An effort has been made to view American art in perspective, both as to the past and as to the future. While the fate of the workers in the fine arts has seemed of paramount importance, it is clear that under the most favorable conditions these artists cannot prosper alone. Nor can they by their solitary efforts create a fully developed art movement in America. The contribution of the craftsman or worker in the practical arts must also be recognized. It is clear that in the best periods of art expression the homely crafts and the fine arts have been closely integrated."

It may be asked what we hope to achieve by bringing the fine arts into backwoods communities that are wholly absorbed in the struggle to make a living. Suppose we hold exhibitions of works of modern American artists in such communities; do we expect, by doing this, that we will have wrought great changes in the whole life of that particular place? Well, scarcely that. But if we establish art activities; if we give everyone in the community, school children, the workers, the elderly—for art knows no age limit—the opportunity to have instruction in painting, modeling and the crafts; and if we *then*, while the people are learning to produce art for themselves, exhibit works by professional artists—then I think we *can* expect a gradual change

in the community atmosphere. This is what the W. P. A. Federal Art Project has done, and is doing.

In a report on the work of the project of New York City and its communities, covering the period from November 1935 to about the present time, Audrey McMahon, Assistant to the National Director of the Project, enumerated the many activities involving public education in which the New York Project alone is engaged. I have chosen out of this summary several phases of the work which I think will interest you. From Mrs. McMahon's survey we learn that over 5,000 works of Project easel artists, oil paintings, water colors and drawings, were allocated to hospitals, public schools, colleges and public libraries, as well as to other tax-supported buildings. Exhibitions of paintings by our artists have been sent to the South and West, where they have been shown free to the public in the Federal Art Galleries. Not long ago an exhibition held at the New York Federal Art Gallery of work done by the Illinois Project, gave our artists a chance to know the vital color sense and strong individuality of your artists here in the Middle West.

Hospitals for tubercular patients, in and around New York, have requested the loan of over 500 paintings and prints for those who are shut away from life for long periods of illness and convalescence. The works for this purpose, it goes without saying, have been carefully selected for the direct psychological value they will have in assisting recovery.

Murals by Project artists decorate the walls of various New York hospitals—the Psychiatric Building of Bellevue Hospital, in New York, has an impressive mural by the Mexican artist, Emilio Amero. Murals which will be seen by those who have hitherto had little acquaintance with art are those installed at Ellis Island, and in the City Home at Welfare Island.

For those who cannot afford private tuition in art, numerous classes have been held by the Project in New York and its boroughs. In these classes, according to Mrs. McMahon's report, over 3,000 persons, including a large number of children from 6 to 16 years of age, have been given free instruction in painting, modeling and crafts. Crippled children in hospitals, and problem children, as well as those border-case children in the congested sections of New York who are as ready to turn to art as to crime—and vice versa—are given instruction in the fine arts and in pottery, metal work and weaving.

One recent use of Project work which interests me particularly, for such an idea has been a dream of mine for a long time, is the work being done by our mural artists in collaboration with the architects of the Williamsburg Housing Project. This is, as you know, a part of the F. H. A., the housing plan undertaken by the Government. It is significant, to my mind, that in this group of low-cost apartment

buildings the people who live there, paying as little as \$23 a month for three rooms, will have murals by American artists in their lobbies, recreation and other public rooms. I see in this a beginning of a very important cooperation between architects, artists, sculptors and designers in the creation of surroundings for the people that are not only well built, planned and designed, but are also within the means of small incomes. Perhaps the Williamsburg Project is still pretty far from the ideal communities dreamed of by thinkers from Plato and Ruskin down to our own time when men like Frank Lloyd Wright are trying to undo some of the horrors left us by the onslaught of the Industrial Revolution; but it is, I feel sure, an encouraging sign.

This is an age when barriers are being broken down. If this is always a good thing I am not philosopher enough to say. In art, I do think it is a good thing. As an artist and designer I realize fully the vitality that comes to any art from a give-and-take between it and other arts. Consciously or unconsciously, the architect is instructed and stimulated by the work of the composer as he obeys the mathematical laws of music; the painter, and also the sculptor, is influenced by the rhythms in architecture and in music. The many performances of the Federal Theatre and the Federal Music Project, given free or at low cost, are making people more responsive to works in the fine arts.

Barriers between the past and the present are also breaking down for the modern designer. Slavish imitation of the past, the academic restoration of old forms approached in an antiquarian spirit, result in a lifeless design. But a designer who is vitally a part of his own age can make his explorations in the past without fear of losing touch with the present; by experiencing the rhythms of the old craftsmen he is enriching his own capacity for creation, and what was once alive, really alive, becomes so again.

When I went to Guatemala three years ago I did not go as a beggar, or borrower from the ancient Mayans. I had, and have, too much respect for those early sculptors and craftsmen to do that. I also have too much respect for myself as a designer living in modern America. What I wanted to do was to *expose* myself to the ancient design in stone, and contemporary Indian patterns in textiles; to take, you might say, a sun bath in the beauty, the honesty, the vigor produced out of that dry hot land by a simple, agricultural people whose arts were the natural expression of their spiritual and physical needs.

My textile designs produced right after I came back from Guatemala are not like those the Indians weave; neither are they like those I made before I had seen Mayan forms, and the Indian patterns which show Mayan and Spanish influence. My textile designs showed that I had learned a new language, that is all, and one in which I expressed my own thought in my own way. Every genuine artist and designer

who steepes himself in the past will discover that he, by so doing, becomes not less but more a part of his own age and country.

We have fashions in art, unfortunately, as well as sound art movements, and Fashion often overthrows in a few years valuable design that has been a long time in developing. We Americans are probably more eager for what is new, the latest thing whether it be good or bad, than any other people. When the American Wing was opened in the Metropolitan Museum in New York, only a little over ten years ago, many of our artists and designers, intelligent ones too, were astonished to find that so much good design and craftsmanship had been produced in their own country. In a few hundred years we in this country had managed to completely submerge our own past; cultured Americans were more familiar with the work of ancient Egyptians, Greeks, and the work of medieval Europe, than they were with the arts of their own country, produced, relatively speaking, only yesterday.

When objects of American folk art were shown to the public in a large exhibition a few years ago, many of us were amazed to discover the sculptural rightness in the New England ship's figureheads, and ships' billet carvings that were made by artisans for the ships of New Bedford and Nantucket, and your own Great Lakes, ships which many of these same artisans probably helped to build. The gilded goddesses and statuesque figures of Liberty that were made for our clipper ships were as new to us in this folk art exhibition as the Mayan figures shown in New York a few years before; yet our American clipper ships were once our great pride and, like the architecture produced in the same period, and by the labor of the same type of craftsman, are probably our greatest achievement in design.

The Index of American Design is recording all of this forgotten material, and its drawings in water color will preserve types in American design even after the objects themselves have disintegrated or become effaced by time. These drawings will be published in portfolios—in color—and made available through libraries, museums, colleges and other educational institutions. Each drawing is carefully documented with all details concerning its type, its period, its region, and whatever information about the maker and original ownership it has been possible to discover.

The Index in the two and a half years of its existence has made over 7,000 drawings. Those that I brought with me were made by our New York City Division. I hope you had time to notice them as you came in. Frankly, I am proud of them. They represent an intelligent and sympathetic interest on the part of each artist on the Index, and on the part of those who supervise the work. They are not intended, primarily, as works of art. They are—or this is how I like to think of them—*portraits* of the particular objects they repre-

sent. For the student of history, for the writer on the American background, as well as for the artist and designer, they will take the place of the actual object. The stage designer will find them a help in his work. Hollywood interiors will, I hope, show the influence of the Index in time to come.

Such things as chairs and dishes, costumes and quilts, play an important part in the telling of a nation's history. The things a people make for their daily life reflect that life in countless ways; and the past is reconstructed from the humble articles of everyday use, no less than from the records of great events.

In the case of European arts and crafts, their cultural importance to the nation has long been recognized. But this is not true of America. Our existence as a nation has not been long—from 1608, the time of the first Virginia settlement, to 1938 is a mere 330 years; but in what is relatively a short time, we have compressed an astounding diversity of experience. We have, in our evolution from a few colonies to the nation we have become, undergone practically all of the vicissitudes known to the ancient civilizations whose long existence makes ours indeed seem exceedingly short. Our story is one of swift changes; of the new application of old ideas; of struggle and experiment involving vital material and spiritual conflicts; of the difficult welding together of many races, each with its own traditions; such a saga as this would be bound to have its repercussions in the arts related to the everyday life of the people.

But hasn't our very haste to conquer the North American wilderness prevented us from developing an art tradition to speak of? And isn't it true that whatever we have in the way of art in this country we owe to the Old World? These questions are often asked. The answers, so far as the applied arts are concerned, are in the numerous objects which prove definitely the predominance of a vital American tradition.

Certain forms are the property of artists everywhere. We are—taking the long view—as much the inheritors of the ceramists, textile makers, potters, glass makers, metal workers and others who created in the Near and Far East, before the Christian era and in the Middle Ages, as we are of the Dutch, English, French, German, Spanish and other craftsmen who continued in this country the traditions of the homeland; for these countries were all, in their time, the inheritors of early forms that had come to them by way of the Mediterranean. As it is often difficult for the layman to distinguish between articles made in different European countries, but in the same stream of tradition, so is it difficult for him to recognize the subtle differences between, let us say, an early slipware dish made in Pennsylvania by a German-American, or an early silver piece made by a Dutch smith in old New York, and contemporaneous pieces in the same classifications made in

Germany and Holland. This subtle difference, this flavor imparted by many conditions—by a new way of life in a new-born country, by a different attitude on the part of the artisan towards his work, by such mechanical differences as new and limited tools and materials—is inherent in a great part of the objects made in America from the time of the founding of the colonies.

* * *

When the machine age began to take its hold upon the world, we Americans had no settled, fixed habits to make us cautious about accepting it; we rushed to meet it. If we had been living with heirlooms put together by hand-made dowels and turned by hand labor, we now saw them in a new light; they were crude, ugly, and, above all, old-fashioned. We heard that the new machines were turning out wonderful furniture in complete sets, rich with handsome novelties of decoration never thought of in the old plodding days of the local cabinet maker who took months to turn out a single piece that never "matched" anything, anyway. We discarded the old and bought the new. If we were among those who never had had any furniture to speak of, but were now getting good wages in the service of the machine, we naturally bought the new furniture produced through the same agency that had effected the change in our fortunes. Now, practically everything that had been made by hand, with the peculiarities and distinctions of style and finish inevitable in hand work, was made quicker and "better" by machinery. The homespun textiles, the quilts, carefully pieced together by housewives in thousands of light, irregular stitches, in designs no two alike; the hand-blown glass; the pottery, often decorated by the man who had turned it on the wheel or baked it in the kiln; these things began to make way for new objects.

Here and there, it is fine, people in certain sections continued to like and demand the kinds of things they had found suitable to their way of living and attractive to their taste, and certain objects continued to be made in spite of the change in fashion. Up to the end of the nineteenth century local smiths and potters, glass houses, wood carvers and others as well as housewives in their homes, produced articles of various kinds that had the impress of individual expression, and the homeliness of folk art. But these things were finally overwhelmed by the tides of materialism and bad taste that swept over the country in the years before, and after the Civil War.

What became of the mass of objects made and used in this country in the seventeenth, eighteenth, and the early part of the nineteenth centuries? Were they hidden away in attics, in junk shops, warehouses and abandoned buildings? Had the power-driven wheel not only swept them out of homes but into a mysterious oblivion? The Index of American Design has discovered that, although many articles recorded

in old deeds, letters, inventories and other documents have completely vanished, there are still—even apart from the collections in museums—numerous objects that have survived. These are the touchstones by which we can prove the value of American design.

I spoke a while ago of the opening of the American Wing of the Metropolitan Museum of Art which set the official cachet upon our early American arts. This late recognition might seem to indicate that before that time, American production in the decorative and useful arts was not considered of sufficient importance for a great museum to give it space. The truth seems to be that before the opening of the American wing American arts were not taken into consideration by museum authorities at all; that the old habit of looking to Europe for all excellence in artistic achievement still dominated their outlook.

It is true that long before the opening of the American Wing there was knowledge and appreciation of early American furniture, glass, pewter, textiles, pottery and other crafts. Small museums, historical societies, patriotic associations for the preservation of historical sites, were established, and these preserved in many cases more for their value of association rather than for design many rare objects that otherwise would have been destroyed. Private collections were also made, and the antique dealer in supplying the demand became an influential authority upon Americana; if his information was somewhat colored by legend, and his own imagination, we must thank him, for he at least stimulated interest in the subject.

* * *

Recently, a new national consciousness has taken place, and in the reawakened interest in the American way of life, it is natural that the material things that reflected our conditions, economic, social and cultural, during our formative years as a nation should be restudied. Fresh interest in traditional forms may also be attributed, paradoxically enough, to the enthusiasts for the newest forms—the so-called “modernists.” Modern designers, in their insistence upon function as an essential of design, upon soundness of form liberated from all superfluous detail, have challenged tradition. But the modern designer of integrity, after his first attack upon the past, has often had to admit that re-examination of the old has brought him many surprises; for, as often as not, he found “modern” functionalism and directness in the work of our early American artisans, designers, and carvers in wood, many of whom were simple unknowns like most of the carvers of ships’ figures, who fashioned instinctively and without formal training.

The give and take between the past and the present has been, unquestionably, a healthy process, both for the understanding of the one, and for the standards of the other. Here and there the modern manufacturer is beginning to produce his “antiques” and adaptations

with a new respect towards the work which serves as his inspiration. The modern designer, emancipating himself from European models, finds springs of vitality in the patterns and forms created during the exhilarating years of the country's adolescence.

The Index hopes that it will be a force in bringing about better American designs as a part of a movement towards a better and happier way of living. I believe it will.

THE NEW VISION

L. MOHOLY-NAGY, *Director*

The New Bauhaus, American School of Design, Chicago, Illinois

The idea of the Bauhaus education was born out of the conviction that provision had to be made for eliminating the gap between the economical and cultural potentialities of the industrial age and its reality. It seemed to be inevitable that the new arts, sciences, machines and mass production were to become a part of our life and that their handling demanded a new mentality.

It was Walter Gropius, one of the greatest architects who made the first methodical approach to solve the problems. He declared that a designer has to think and act in the terms of our times. He wished to abolish the supremacy of the pure intellectual approach over hand-work. He believed in the healthy balance of an integrated mental and emotional training based on sensory experiences and pointed out that art education leading to design at the drawing desk without thorough knowledge and practice of the industry processes must result in disastrous products.

He referred not only to the designer but to the architect and the artist as well, who by ignoring the demands of changed times had been completely isolated from the daily work of the nation. Gropius founded the Bauhaus, an art university, in Germany in 1919 to reintegrate the artists into productive human activities. The results were surprising. By uniting an artistic, scientific and a real workshop training with tools and basic machines, by keeping in constant touch with advancing art technique, with the invention of new materials, and new constructions, the teacher and students of the Bauhaus were able to turn out designs which had a decisive influence not alone on the industrial production, but also in the reshaping of our daily life. I refer to the invention of the tubular furniture, modern lighting fixtures, practical household appliances, electrical contrivances, newly shaped hardware, textile, new typography, modern photography, etc., the functional results of new vision.

This spirit became the guide of all progressive art education throughout the world; including the New Bauhaus, American School

of Design, founded by the Association of Arts and Industries in Chicago, in 1937.

A four year course here gives the student a complete practical and theoretical training as a designer for hand and machine made products in wood, metal, glass, textiles, stage, display and for commercial arts, exposition architecture, typography, photography, modeling and painting. An additional course of two years trains architects.

The first two terms are devoted to a *preliminary course*, which is obligatory to all students. It gives the fundamentals of shopwork, intellectual Integration, physical and life sciences, modeling, drawing, lettering, photography, and music, and its objective is to educate the student to inventiveness, a universal outlook, making him conscious of his creative power. The objective of this education is to keep the sincerity of emotion, the truth of observation, the creativeness of the child in the work of the grown up. Of course, in the intellectual as well as the emotional development of the growing youth we have to learn to distinguish and to judge about the innumerable forms of expression which very often in this state are distorted by a superficial *imitation* of records, and experiences belonging to another generation.

The basic workshop is a great help to genuine development. It allows experiments with tools and machines and with different kinds of materials such as wood, metal, rubber, glass, textile, paper, plastics, etc., on a technical level which is not known enough yet to misuse it. No copying of any kind is employed in this workshop, nor is the student asked to deliver premature *practical* results. By working with the different materials step by step he discovers their typical possibilities and gets a thorough knowledge of their appearance, structure, and texture, and surface treatment. By an un-orthodox method of teaching the student becomes volume and space conscious, which belong to the fundamentals in conceiving three dimensional design. Since in this year every topic receives equal attention from the student, he has ample opportunity to discover his special likings in inclinations before deciding on a vocational specialization.

Analytical, life and geometric drawing, and lettering provide, beside the basic workshop, material modeling, and photography studio, a third medium of expression. A class for sound experiments and the building of musical instruments stimulates the auditory sense and gives the most direct experience of the organic connections of handicraft and art. Two hours each week are devoted to INTELLECTUAL INTEGRATION which furnishes the student with information about those intellectual topics which have a bearing on the full understanding of his surroundings and the world of intellectual activity. He receives, of course, other elementary scientific education too, for his future task, through mathematics, physics, chemistry, biology

and physiology, which are taught by professors with special ability for coordination. Guest lectures on the history of art, sciences, philosophy, psychology, etc., widen the knowledge about contemporary movements and inform the student what the world around him expects from his approach to life. After the first year, a trial exhibition of the students work is held, and after the four years' course a final examination.

The basic idea of the Bauhaus education is that everybody is talented, that once the elementary course has brought all his emotional and intellectual power into activity, every student will be able to do creative which means all his own, genuine work. This does not mean necessarily "art." Art is the expression on the highest level of a cultural epoch which cannot be forced by any means. But the full knowledge of materials, tools, and function makes possible for all work, so high a quality, that an objective standard, not an accidental result will be obtained. Thus the Bauhaus does not aim at education of geniuses or even "free artists" in the old sense.

There are too many such "free artists" in the world; minor talents with minor problems of expression and without the possibility of ever making a living. The Bauhaus does not wish to add to their number. As members of human society they must learn to face practical and spiritual problems as well. If however, by taking in all the practical and spiritual material offered to them during their training some of the Bauhaus students develop into free artists, the school certainly will be glad. This will be their own personal achievement. But they have to see themselves also as designers and craftsmen who will make a living by furnishing the community with new ideas and useful products. This is the realistic basis of the workshop training.

The New Bauhaus offers six specialized workshops for those who successfully pass the first year examination. These six workshops specialize in:

1. Wood, metal.
2. Textile (weaving, dyeing, fashion).
3. Color (murals, decorating, wallpaper).
4. Light (photography, typography).
5. Modeling (glass, clay, stone, plastics).
6. Display (exposition architecture, stage).

All these workshops are grouped around the main purpose: architecture. While in the special workshop the student receives a preparatory education for architecture which enables them to enter into the architecture department after graduating as designer. Then two more years will add to the students knowledge all the special instructions which he needs for architectural work. He will get instruction in domestic architecture, and town, state and country planning; in land-

scape architecture and social services, as schools, kindergartens, hospitals, recreation centers, etc. It is hoped that an architect with this type of education will be able to create buildings which have unity of inside and outside. This means that domestic appliances, furniture, textiles, light and color schemes will "match" the whole planning. The Bauhaus trained architects will know by his previous workshop training that only the closest collaboration of art, science and technology guarantees an organic building purposeful in the physical and spiritual sense as well and that only this type of building can guarantee the welfare and satisfaction of its inhabitants.

By creating a general standard of quality work the Bauhaus hopes to provide healthier and happier life for the community.

ELEMENTARY AND NURSERY SCHOOL GROUP MEETINGS

ARTS IN THE ELEMENTARY SCHOOLS

TOPIC: THE EDUCATIONAL VALUES IN NATIVE CULTURES

Brief of Talk given by DR. W. CARSON RYAN, JR.

Carnegie Foundation for the Advancement of Teaching

The breadth of the topic, "The Education Values in Native Cultures," limits my remarks to a small corner of it. A world wide principle is that human beings have a right to their own lives. Our obligation is to let native people develop in their own way, and to encourage native customs or the native way of life. We should build on what they have. Today we are not quite so prone to force others way of life (notwithstanding a few belated examples of the opposite theory in Ethopia and elsewhere).

The American Indian gives us an illustration. The main object has been to make them white men. With the Indians our old practice was grotesque. We attempted not merely to "civilize" Indians by making them white, but to make them particularly hideous white men. This has been done by first, cutting their hair, second, by having them wear black "store clothes" of the General Grant period, third, by encouraging them to live in ugly wooden shacks—a form of the white mans house—instead of using their own pueblos as our millionaires now do.

Recognition should be made of what they have done, and real effort should be made to get their point of view. The Indians can do it for themselves, but we can not. Indian children should be encouraged to feel that they belong, to know the life about them. Even imposing our holidays, as Thanksgiving and Christmas upon them makes for misinterpretations. The Indians have attempted to paint just as they thought the white man wanted them to in their effort to gain approval.

Native people do not appreciate the fine things that they have. For an example there are totem poles in Alaska—excellent pieces of wood carving—which typify a belief which we do not appreciate. The Indians have not realized their own importance. The parents anxious to change from the old to the new want their children to wear store shoes and discard moccasins. An old Cherokee woman in Oklahoma, 80 years old, after great persuasion by a social worker reluctantly made a basket. Her protest showed that the art of basketry is being lost for as the old woman explained the neglect of this art "we are civilized now." Possibly we are getting somewhere through activtities at San

Ildefonso, the Santa Fe school, and the Arts and Crafts Board. These are noteworthy movements which are bringing back these last arts into full realization.

A respect for individual human beings is involved in this. Of course, we can not force—that itself would be a violation, but possibly we can help these people to see before they make all the mistakes that we have made. Possibly we can assist them in saving their culture, allowing them to develop themselves, and making their contribution to our joint civilization.

The comforts of modern inventions should be kept, but the personality of people should be recognized. It is the key to a sound development for all peoples. "If we are to receive a richer culture," says Margaret Mead in "Sex and Temperment," "we must recognize the whole gamut of human personalities and so weave a less arbitrary social fabric, one in which each human gift will find a human place."

TOPIC: THE ARTS OF YOUNG CHILDREN

Illustrated by Moving Pictures

Brief of Talk given by MISS FREDA PEPPER

Director, Childrens House, Detroit

The moving pictures show the children in action at "Childrens House." This art school has no requirements for admittance. Children of ages from three to fourteen years come from all centers. The class enrollment of all nationalities and races is about 54.

Man size tools are used. There are no children size tools. The materials used are those at hand—wood, clay, paints, linoleum. Scrap materials of all types are found to be useful.

The younger children tackle any problem that the older ones will. Activities are many and varied. Puppets are constructed. Costumes for dramatizations are made from material which is painted, then cut and sewn. Masks are made from papier mache. Dioramas are constructed. Cheese cloth and cardboard costumes are fashioned. Wall size murals are executed in many media, and the subjects range from the animals of Noahs Ark to railroad trains swiftly steaming around a bend.

Music accompanies the work period when desired. The children enjoy spontaneity, singing and dancing when the urge comes. A piano is provided for free expression in music. Children attempt compositions of their own, executing them as seriously as an adult would a Beethoven sonata.

The creative spirit prevails in every nook. The children appreciate their opportunities and environment. At the close of the day, and at the close of the school year the children leave reluctantly. They look forward eagerly to the next work period whether it be the following day of several months away.

HOW ART AND LITERATURE WORK TOGETHER

TOPIC: READING FOR FUN

Illustrated by Exhibit

Brief of Talk Given by MISS ELOISE RAMSEY

Language Education, Wayne University, Detroit

To increase the use of books reading must be fun to children. This is a print minded age. Many authorities feel that books will pull us through education today.

The word "communication" sums up all. Children want to talk. They find that books are records of human speech. Opportunities to read give us expression of the roots of our heritage. Folk tales and the like illustrate this.

Children like information. In teaching we expose children to many tales. The teacher and children work together. The children for their contribution want to tell what they know about folk tales.

Grown up terms are accepted by children. They are fond of phrases such as "word of mouth." After knowledges are acquired they are taken to the art room for further expression.

The tales of our own American background are those of Indians, Paul Bunyan, and others. These go back to means of communication. Children need backgrounds.

Our teaching technique presents books as books. Books have to be materials and are used as materials. Book format, book design, captions, all are brought to the attention of the child. Our children make their own books, starting with the very small child.

The problem of "how to show a book" is met by studying the front and the back, the end leaves, the advertisers card, the title page, the copyright page. Since a book is a piece of property and must belong to someone, the author and the publisher must be considered.

The art of fine book making and fine design are important items for consideration. This is fundamental in interesting children in books.

A record of illustrators is kept by the children. For an example they say, "Wanda Gay makes bumpy hills. Everything looks round." Thus, illustrators are analyzed. Children are encouraged to express their feelings about the format. Words are supplied to them when necessary, assisting them to express themselves.

Children take to making their own books about their own interests. In the exhibit we have one on "Quintuplet Babies," another on "Quintuplet Cats," and still another on "Quintuplet Dogs." Children make their dummies, their sketches, their text. All over designs predominate. The spelling is atrocious, but a child with something to say will get his spelling in time.

Children's interests are folk tales or current events. The title "Otto Visits the Cincinnati Flood" bears this out.

Children enjoy working with block prints. If they are short on materials they use old inner tubes. The figures are cut out and glued on wood. Printings are made from these blocks, and the technique is used for printing many illustrations for their books.

If the class is going to have a good time with books, the children and teacher must work together. In one instance the teacher was invited to be the editor, and to write the preface. The writing and the illustrating were done by the children. Emphasis on format and design led to richer experiences with books.

A boy in an intermediate grade said that he no longer had literature—now he was studying English—expressing his reaction to the old teaching technique. Another boy in a literature class related his experiences—his reactions while driving on a moonlight night. He said that he had seen Shelley's moon.

The literature teacher needs to know all the fine points of book making. She needs to know them about as well as the art teacher does. The two can work together.

Our book on "Reading for Fun" broke down barriers. It is one that children can use. It shows how children actually read.

The age of book reports is gone. There is too much to talk about in just books!

SECONDARY SCHOOL GROUP MEETING

THE ARTS IN THE SECONDARY SCHOOLS

Mr. Frank Sohn of the Libbey-Owen Glass Company of Toledo, Ohio, spoke on the subject "The Teacher and This Modern Age."

Because of the tremendous changes in recent years, old forms have been subjected to test and as a result many have been found lacking. We find ourselves on the threshold of something different and in this new plan art plays an increasingly significant part. Mr. Sohn believes that much of the difficulty has been caused by violations of the fundamental laws of nature. The trend today in building is to break down the barrier between ourselves and nature. He believes no building should be built that does not look out on sky or grass. Our color sensibilities are derived from nature, and color effectiveness is increased if these laws of nature are not violated. Growing up with nature is the principle of the new architecture.

Art educators must keep pace with these changes and trends if the teaching is to be vital. The speaker told of the need to keep close to industry and find out what is going on, for industrial development forms the basis of our artificial environment. Particular attention

should be paid to the new developments in wood, in plastics and in metals. A library of materials should be built up, trips should be taken through factories and acquaintance made with the trade journals. Teachers must get wholeheartedly into the modern movement. The art of the past is fine as a help in interpreting our own age, but we must not be bound by it.

The movement came into being because, during the Victorian era, art had sunk to the lowest depths in all history. That cannot be denied. Reactions sprang up against such art expression in many countries. Teachers must become a part of this modern movement which is not a style but a living, forceful movement.

The speaker felt that the schools were missing one of the greatest opportunities that they have ever had for character education. Students should be made aware of the ugliness of American cities and what can be done about them. They should know that cheap buildings have been built for speculation, roadside shacks have sprung up because no one can control such building. These conditions must change. One of the most effective methods is to develop in every pupil a conviction that ugliness is a crime and that a militant campaign should be waged against it.

Ruth A. Sanger, Supervisor of Home Economics in the Public Schools of Toledo, Ohio, spoke on "New Aspects in Home Making." Miss Sanger spoke of the five new aspects in Home Economics Education:

1. Greater emphasis on education for home and family life.
2. Greater interest in the problems of the consumer.
3. A growing feeling that there must be a greater integration in the subject itself and a closer tie-up with other subjects.
4. An increasing number of non-laboratory course.
5. Use of tools of evaluations.

There is an increasing emphasis on the two words "Home" and "Economics" in planning courses for the secondary schools. Consumers should know about materials, construction and color when they go to buy. They must know the importance of good taste as a guide in making choices and how these choices affect the happiness of the family.

When more thought is given to the needs of children, the result is more non-laboratory subjects. A changed viewpoint on the part of school administrators is essential if emphasis is no longer placed on the skills. Boys are interested in the problems of housing, home ownership and clothing as well as in cooking. Cooking and Chef's Clubs have been organized in many schools. All Home Economics teaching will be more vital if material is brought in from all related subjects. Miss Sanger urged that more classes in appreciation be offered.

It is impossible to make accurate tests of the extent to which homes

have been influenced by this type of teaching. However, it is evident in the improved appearance of students and in a better attitude toward the problems of living. The extent to which this skill or knowledge will function freely and intimately in the life of the individual should be the criterion for evaluation. These newer aspects of Home Economics Education must receive increasing emphasis, not as ends but as contributions to the finest of all arts—the art of living.

* * * * *

Because of the absence of Mr. Lloyd L. Waite, Miss Beatrice Harrison of Denby High School in Detroit, Michigan, showed films made by a student in one of her classes. The subjects for the films were those used in the unified studies in the school curriculum. Students want to see how things are done; and because it was difficult to get them out to see actual processes, these films were made. One film showed a potter from the Pewabic Pottery in Detroit engaged in throwing a vase on the wheel and another a silversmith making a chalice. These films should make an invaluable contribution to the enrichment of the unified studies program in the secondary schools.

NEW ASPECTS OF HOME ECONOMICS EDUCATION

RUTH SANGER

Supervisor of Home Economics, Toledo, Ohio

In thinking over what I might say to you this morning, I found myself caught between the horns of a dilemma. On the one hand there was my understanding that the home economics group in this Association is primarily interested in those studies in our field which have fine arts value and on the other hand there was my conviction that at present, those values are not the most important new aspects in home economics education.

So in order to be fair I have found it necessary to effect a sort of compromise which consists in calling your attention to what seems to be the newer aspects and trends and to point out whenever possible the extent to which art enters into the various courses, units and activities.

The new aspects of home economics education may be divided roughly into the following groups:

1. Greater emphasis on education for home and family life.
2. Continued interest in consumer education.
3. Growing integration within its own sphere and with other subjects.
4. Increasing numbers of non-laboratory courses of many kinds.

5. Development of tools for evaluating results.

Since in many instances these overlap one another it will not be possible for me to discuss each one separately but in so far as I can I will endeavor to do so.

As one looks over recent courses of study, magazine articles, reports of talks given at professional meetings and others, or attends these meetings and hears the talks first hand, one cannot help being impressed with the increasing emphasis on the concepts expressed by the very name of this field of study: HOME AND ECONOMICS. We have read or heard repeatedly about education for home and family life which if I may be pardoned for attempting to prophesy, it seems to me will be the next name for this field of study which has had almost as many titles as a much married woman. Second only, or perhaps superseding this emphasis, we are aware of consumer education which stresses economics.

The former, that is education for home and family life may be interpreted to cover all of that which we usually call home economics or it may refer more specifically to certain phases or aspects of the while which are related to problems of family relationships and child development. Consumer education may or may not be part of this.

When Mrs. Consumer goes down town to buy, let us say, a piece of furniture for her living room, she needs to go armed with much knowledge along such lines as, how to distinguish solid wood from veneer, how to recognize good springs and durable construction. She needs to know all these things and even more if her furniture is to be an economical purchase from the purely utilitarian viewpoint. But man does not live by bread alone, so if the chair is poor in structural design, if its upholstery clashes with the carpet or the drapes, we must question whether or not Mrs. Consumer has made a wise purchase. Poor design and clashing colors will surely fail to give lasting satisfactions. Good taste must always be a consideration in the selection of home furnishings, clothing and accessories. To what extent teachers are aware of this important aid to better buying habits, I do not know, but to my way of thinking it deserves more than passing thought.

Here too we find opportunity for integration. The industrial arts department can teach us about the wood and the construction features, while in our field we can show how Mrs. Consumer's poor choice of furniture may have other bad results. Maybe the chair covering is so dainty that father cannot make himself as comfortable in it as he would like, or on the contrary, it may be so practical that the high school daughter will say that her friends make fun of it because it is so drab, plain and old fashioned. Consumer's problems certainly are family and home problems from the art as well as economic standpoint. Consumer problems are constantly cropping up in clothing construction

classes where fabric must be purchased with due regard to purse, purpose, and person as Rosamond Cook once so ably expressed it.

Now briefly I wish to speak on housing which does not come directly under any of the aspects I have mentioned, but it is an old member of the home economics family in a new dress. We have for a long time taught house planning, room arrangement, sometimes interior decoration, we have laid emphasis on home sanitation and more recently have given real thought to convenient kitchens. Now it would seem probable that all these will be drawn together along with such other important family considerations which effect housing, as safety, provisions for necessary privacy, a place for family entertainment and recreation, and adequate space for children's rest and play.

In this study we find many opportunities to bring in other departments; the social studies, the industrial arts and the commercial departments, are some who have real contributions to make. But home economists must take the lead since they have so much to contribute to the study and so large a stake in the outcome. That beauty will need to be planned for both inside and out in order that even the simplest homes may be lifted above the commonplace, need not be pointed out at length here.

The tendency to offer a variety of non-laboratory courses has come about partly because administrators are giving more thought to the needs of our greatly changed high school population and also the increased number of schools operating on hourly class schedules. The result of the last practice is that adequate length laboratory periods are difficult, almost impossible to schedule and many educational values are sacrificed when laboratory work is adapted to the short period.

The result of the changed viewpoint of administrators is that some schools are gradually revising their home economics curriculum to provide two types of education. The one is of the more or less traditional type with more emphasis on vocation skills and managerial abilities; the second is largely non-laboratory, more academic or cultural with little consideration to the development of skills. There are a few courses or units falling under the last category, of which I wish to speak.

We find a slight change in the offerings of home economics for boys. These nearly all started out to be cooking classes or chef's clubs. While in many cases food preparation is still part of the course, the boys themselves are asking for help along other lines such as manners and conduct, family relationships and good grooming. It is interesting to see how anxious junior and senior boys in high school are to know how to do the correct thing and to be well dressed. They are glad to know the effect on their figures of a yoke and an inverted pleat in the back of a coat or when to wear a check suit, if ever; how to select

ties, shirts, handkerchiefs that harmonize. Boys are interested in housing problems and can make valuable contributions in the discussion of them. Incidentally, housing courses should be opened to mixed groups of boys and girls.

Another of the non-laboratory courses comes under the first item of my list of new aspects—education for home and family life. These courses are sometimes scheduled as family relationships, family problems, or merely the family. When set up in this way, they concern themselves with a wide range of problems as, how to get along with other people, wise use of time and money, the latter including some phases of consumer education, installment buying, home ownership versus rental, and the like. Here too we find discussions, sometimes, of the problems of heredity, sex and marriage. Fused with sociology, biology, psychology and economics, we again find art. As indicated when speaking of Mrs. Consumer's furniture purchases, the happiness of her family may well depend upon her taste and judgment or the extent to which she permits her children, who have educational opportunities greater than her own, to assist in the selection and arrangement of the home. As further evidence of integration within the field we see that in so far as personal appearance and good grooming effect the impressions we make on people, consideration of them enters into studies of personal and family relationships. As an illustration of integration with another subject, many groups are using current literature, particularly fiction, as a basis for studying home and family problems. Such books as last year's best seller "If I Had Four Apples" and this season's "The Autobiography of Eleanor Roosevelt" have been used successfully.

Integration of home economics with the older more academic subjects is slow and where it is done at all the home economics teachers bring to their students closely related materials while too often the valuable home economics contributions to other studies are lost sight of.

Another of the new developments that seems to be gaining in favor is the offering of a course called variously related art, art in the home, art in home and clothing, etc. Here is an opportunity for those who have had no previous contacts with the home economics department, to get help with problems that are important to them. Some of these students may have been unable to arrange their schedules to take other courses or they may not have been interested in the laboratory aspect. In the course of this character of which I am most familiar the general objectives have been set up by a committee of teachers as follows:

1. To build up standards of good taste.
2. To appreciate the fact that beauty need not be costly.

3. To be able to recognize beauty in her environment.
4. To desire to apply standards of good taste to the selection and arrangement of her possessions and surroundings.

The introduction to the course says "In this course actual rooms, house furnishings, and decorations, fabrics, garments, assembled costumes and accessories and table appointments will be studied and discussed. Exhibits of the same will be viewed in the stores through demonstrations; advertisements and pictorial presentations will also be utilized."

That no mention is made of the house and its landscaping is due to the fact that at present this is only a simple course and of necessity something had to be omitted. It seemed to the committee that the contents selected was of greater interest to the students at present than that which has been omitted.

The course is kept as practical as possible. Illustrative materials provided by the Board of Education are a bit too scarce at present, but those that are available have been chosen with great care so that each article may serve more than one purpose. A piece of pottery for instance, may show good decoration and structural design and be used as a container for certain types of flowers or perhaps it should serve as an illustration of what not to use for flowers. At the same time this piece of pottery may be of low cost and so serve to illustrate another important objective.

In selecting her illustrative material the teacher must keep in mind not only her school budget but the social and economic background of her class. I can illustrate this by an incident in one of our junior high schools. There are many children of foreign extraction in the school. The home economics teacher wished to inspire them with a greater respect for their old world heritages, so introduced a hand work unit, by displaying some fine color plates and a few pieces of actual needlework. The fine arts instructor became interested and offered to have design and color schemes worked out in her classes, leaving the needlework itself, the finishing of the article and the correlation of family life to be done in the home economics department. All went well until it came time to purchase the material. Most of the designs had turned to be of the needly point variety best suited to work on canvas with wool. A shopping trip revealed that the cost for even a very small piece would be exorbitant for these children. The result was that the work was done on cheap cross stitch canvas and cotton floss. The finished pieces were of course not so beautiful as they might have been with other materials, but the pupils enjoyed their growth in appreciation of the time and energy that goes into fine hand work. Their acquaintance with a real worthwhile use of leisure time cannot be measured in dollars and cents. Incidentally after the stitchery was

well under way the work was done outside of school hours except for an occasional period when it was brought in for criticism and encouragement, thus emphasizing the activity as a use of leisure time. Boys as well as girls made designs and a few of them did the needlework and presented the purse or small picture to their mothers as Christmas gifts.

Lest you be confused by this digression, the art in home and clothing course of which I was speaking, is a senior high school offering. I regret that so far no outstanding practical application of the course can be reported. We hope in another year to interest the group on applying the principles of the course to the making of accessories for costumes. Ideally like other home economics courses, art in home and clothing should be closely related to the every day living of the girls. To what extent it actually comes over into their homes and meets real home conditions, we in the cities, have no way of knowing, since home visiting and checking up on home projects are physical impossibilities with heavy teaching loads and large school districts.

In so far as the girl has choice in the selection of her clothes and accessories, her method of arranging her hair, matters of grooming, we should have tangible evidence of the extent to which the course is proving valuable to her.

While testing has long been a part of most of our teaching programs we must admit that we have tested for knowledge and skill, rather than to find out what changes have been wrought in pupils' ways of thinking, and behaving which is the only real test of education. Mrs. Consumer's daughter may be able to name for her teachers the colors that are becoming to a girl having dark brown hair and eyes and an olive complexion, but if she constantly wears clothes and makeup that deny this knowledge what good has the course been to her.

Whether or not it was an effort to overcome this type of testing. I do not know, but at the Home Economics Workshop of the Progressive Education Association last summer, some so-called "Evaluation exercises" were worked out by some teachers. To quote from the report of their work "The purpose of the teacher was to construct illustrative exercises of several objectives in their teaching." They devised exercises to check on pupils "thinking skills, attitudes, interests and information."

How are we to know whether the girls who are "exposed" to the art in home and clothing course I've described, have attained such of the objectives, as to bring up standards of good taste or to have desire to apply these standards to the selection and arrangement of their possessions and surroundings. We need to work hard and long on methods for determining the real effectiveness of our teaching.

Recently I found that the criterion by which courses of study for

prospective teachers in a certain state were to be judged was "to what extent will this skill, knowledge, appreciation, etc., function frequently and intimately in the life and work of this teacher."

Would not this be an excellent yard stick by which to measure all our teaching? If it be accepted then in so far as home economics is concerned in some places and to some degrees, we must continue to teach the skill of food preparation, clothing construction, bed making, and dish washing to the extent to which we can predict their frequent and intimate functioning in the lives of our students. However, regardless of economic or social status certain aspects of home economics education do and will function in the lives of both men and women frequently and intimately and it is these newer aspects which must receive increasing emphasis in our high school program, not as ends—but as contributions to the development of the first of all arts—the art of living.

ADULT EDUCATION GROUP MEETINGS

THE ARTS AND TEACHER EDUCATION

Mrs. Charlotte Gowing Cooper, State Director of Federal Art Projects for Ohio, spoke on "Education Through the Federal Art Projects." She explained how the Federal Art Projects throughout the country have carried on a program of significance to both artist and public by preserving the talents of needy artists, by enabling them to produce works for public buildings. Popular response to this program has justified its inception. Educationally it has been endorsed by influential organizations.

Its program, inaugurated in 1936, has a three-fold nature: First, that of bringing the artist and his work closer to the American people through their galleries and through community participation, which has developed an interest so that it is hoped in due time these may be taken over entirely by the community. An increased and substantial community support is tangible evidence of interests in a cultural development in all the arts—creative, decorative, and applied. Exhibition service is not confined alone to the gallery but through extension work to recreational centers, schools and nearby rural towns—"to bring art as a vital force to the lives of people—relating to their common daily experience and interests—to break down the philosophy that art is for and by the few." The second phase is through the Index of American Design, a pictorial record of indigenous folk arts and crafts, the brain child of Ruth Reeves, who talked extensively upon that topic at another meeting. The third phase is through classes conducted by trained teachers for underprivileged children and, in some cases, for adults—not necessarily for the purpose of developing

professional artists, but to build an appreciation in a future audience that will be more sensitive and more critical than the present. Other visual educational work has been through posters, dioramas, maps, photography and graphic arts distributed to schools and libraries, in public campaigns and in historical representation of American material. Photographs showed steps in various art processes—the graphic arts and the crafts.

Artists encouraged through exhibitions have remained and gained a reputation in their own communities through the "fine arts." Along with the murals in schools, hospitals, and libraries, are those in the publicly owned air terminals, seen by an ever-increasing number of a transient public who subconsciously become aware that this living art has a place in the business world.

Part of the rehabilitation work of young offenders in a Reformatory at Chillicothe has been through participation in producing a mural and the research activities contingent upon its evolution. It is hoped that the art department in the reformatory may become a permanent one. It has broadened its scope to plaster models, wood carving and poster work under the guidance of Federal Art Project artists. "If such an institution can be said to be inspirational and stimulating, it can be truly said of this one." Murals done during school hours had been of benefit to both artist and pupil.

Federal Art Project exhibitions have had far reaching effects—many have been circulated throughout the United States, such as "New Horizons of American Art," which opened at the Museum of Modern Art.

Many galleries and museums have shown cooperation and interest in supporting generously with space for exhibitions and also making available space for artists to work. "Such support has been invaluable and a great moral influence in furthering the educational aspect of the project and in widening the horizons of both the artist and the public." Public support to museums has proportionally increased, due to these activities of the Federal Art Projects.

Miss McGowan introduced Mr. John D. Hatch, Assistant Editor of Parnassus, College Art Association, New York, who followed with a talk on "Cooperative Planning of Regional Education."

The underlying idea of these educational exhibits, explained Mr. Hatch, is that of arranging a small number of well chosen objects for circulation between certain colleges forming a group. It had long been felt that the scope of traveling exhibitions and education in general was too big and that these exhibits should therefore be divided. The cooperative plan got under way first, when a negro group was successfully started by funds from both a foundation in New York and donations from the negro colleges themselves. Even though to

continue meant to increase the quota, all wanted to go on and also to have more colleges in the group. Other groups developed among Private Boys schools in New England, in Massachusetts, New Jersey, and Connecticut.

To be successful, Mr. Hatch explained, the maximum planning of the number in a group should be twelve, for handling the exhibits and to give adequate time for display. It is a good plan to start the cooperatives succeeding each other, each to be circulated so that they will return in the fifth year, after the graduation of the first class with which it started.

The mechanics for starting is to have each school pay \$100, to a budget which pays for an organizer to arrange the show, for secretarial services, transportation insurance and with a possible allowance for emergencies.

Exhibits so started should be small, 6, 8, 10 objects carefully labeled—within the interests of the group they serve. Arranged like “cockle burrs to get into the imagination.” In the negro group the cooperative was hinged to some permanent Foundation as the Harmon Foundation which took care of all clerical work. Circuits differ in regard to installation. Three showcases, placed conspicuously, were installed by each college. Exhibits going from college to college were not concerned with the mode of installation because of a provided plan. In some cases the transportation company cooperated so fully that exhibits practically went from showcase to showcase with no possible change to go wrong.

These shows varied, according to location—the Connecticut Valley Private Boys School starting out with the modern—a surrealist exhibition. The negro show was simpler. Included also, were exhibitions of art in diverse media. Mr. Hatch showed some slides of shows so organized. Six of these included two exhibits of painting; one of negro art; one of Japanese prints; one of illuminated manuscripts; and one of Mexican crafts. In the negro art show the three cases presented diverse negro carvings, African carvings with a map and spoons and carvings of great simplicity. The Mexican exhibit comprised weaving, lace and pottery; Mexican gourds, tin and leather. The illuminated manuscripts were no important ones, labels were very explanatory. There was some lettering, lithographs, music.

The Japanese exhibit showed Japanese wood block prints with examples of each period—the print of the theatre, its use, showing originals and reproductions—Hokasai and Hiroshigi; the Japanese print as travel posters of the day and a demonstration arrangement showing processes and tools.

Miss Grace Sobotka, Professor of Art, Peabody College, Nashville, Tennessee, followed by summing up the needs of Teacher Training

Colleges in the Arts. In introducing her Miss McGowan said that in her recent survey of schools throughout the country, Miss Sobotka had found "an extremely uneven educational picture."

Miss Sobotka stated that from the findings of her survey, she had organized six common needs. Her survey covered teachers colleges in and near large cities and also some smaller ones. Departments of art in State Universities and land grant colleges and women's colleges in the South where state teachers were trained.

These six needs she listed:

1. New entrance requirements.
2. Objectives revamped in terms of a changing social order.
3. Subjects revamped in terms of altered objectives.
4. Student teacher participation.
5. Certification.
6. Was left to be stated later.

She analyzed each of these separately—stating that it was necessary to do something about the preparatory background for entrance to teachers colleges. Few entrance requirements were based on interest. Graduation requirement to teach was limited to nine units, under the assumption that this preparation can be gained on such a limited program. There is, she stated, a great need for some other entrance requirements. There has been little scientific testing and few previews.

She reported that the most frequent revamping has been in objectives but in what direction does not seem clear. Some lean toward skills—some appreciation, some both—some objectives are cultural and some utilitarian. They give lip service to consumer need. There is a lot of talking, little doing. So far there have been no adequate restatements of objectives.

To Number Three, she dwelt upon the "period stress" in courses in art. Subject matter has not been revamped in terms of altered objectives. There are still classes in interior decoration studying only period furniture, and costume design courses emphasizing historic design.

"We talk appreciation—begin with the past and work toward the present and give little time to the present. Ninety percent of courses are of the past or immediate past and do not accept the world in which we live in terms of subject matter."

In regard to participation in teacher training she said that training schools are still not laboratory or demonstration schools. If we would discard the term "training school" and really have laboratory schools we would send out teachers who could really teach in live situations.

In regard to certification Miss Sobotka said that some of the best people are barred, the poorest projected in flying colors. The qualifications are too often restricted to ability in china painting and copying,

or to being the wife or daughter of an ex-minister, who had no educational courses but were so "cultural."

The Sixth Point was made in the form of Questions to Ourselves—whether or not we have the training. The habits and attitudes to set up the right kind of training. How many of us have the necessary qualifications. How many can state objectives—have entrance requirements. How many know how to guide—to reorganize in terms of changing ideas?

"It is a dark picture I have drawn so that we may go away and do something about it. What can we do to change people who still live in their ivory towers?"

The discussion period of this session was conducted by Edwin Ziegfeld, Director of the Owatonna Experiment. Of the Owatonna Experiment he said that during the past four years a functional art program has been developed and that the University of Minnesota had introduced this same general type of program—taking up house decoration, dress design, the appreciation of community art, painting, and sculpture. He cited an incident of a student who wished to enter an Eastern college who, to the credentials submitted, had received this reply—that her art course could not be credited because it sounded too practical.

He brought to this discussion a summary of the points of view expressed by speakers at other sessions—quoting Dr. Ryan's statement in regard to general education "all we can do is to help people to learn, we cannot teach them"—and the idea left by Mr. Hatch—"Education by Exposure." He referred to Mrs. Cooper's work as "adult education" which, through exhibits, etc., served to "broaden the base" by bringing art to a great many people.

He said that since Miss Sobotka had summed up so dark a picture, it gave this audience a chance to express different points of view.

A number of people of the audience expressed themselves in favor of changing the subject-matter of the art courses to fit the needs of everyday living.

Mr. Robert von Neumann, artist and art instructor at Milwaukee State Teachers College, thinking in terms of the background necessary for the teacher of art, pointed out that "while history for history's sake was in itself deplorable, he saw danger in the thought of the day as "fancy in function." For the art teacher a knowledge of the past is essential for good judgment in art selection. "There should be a merger of both"—"a good balance—restraint." "Art Without Epoch" (by Goldschneider)* indicates that art is timeless,—an art teacher cannot give advice for work of the present unless he has

* "Zeitlose Kunst" Ludwig Goldschneider.

studied the best of the past. The art of the future cannot be purely functional."

An opinion was expressed regarding the bad influence which the restoration of Williamsburg was having upon the furniture of the day, as shown in the department stores—"authentic copies"—plans having been adapted to suit modern living.

The question of how much the past should play in our training and what types of art we shall take up was not settled—various opinions were given and questions arose:

"Teach adults to evaluate in terms of art quality."

"Think creatively—not be imitative."

"Art teachers should exercise good taste. Study right thing at right time. Need to study all periods to arrive at that 'blissful state'—learn to be discriminating."

"How can we learn from past without experiencing the present. There must be an intimate experience between art and life."

"Did a knowledge of historic costume give you increased judgment in dress?"

"Sense-of-selection gives good judgment for wise selection and restraint."

"We must be practical—make use of things we have around us."

"The basic principles of art are the same."

"How discriminate between paintings without having had experience. Isn't it true that we must have experience to create?"

Discussion having drifted to "principles of art"—questions of whether educators still have faith that knowledge of principles gained through study of unrelated subject-matter courses set up as requirements for credit, will transfer to be applied in making decisions for present needs.

"Need experience in the application of the principles." Though the discussion did not lead to definite decisions, the thought that was clearly left was that there had in the past been too much teaching of art that had no function in life—that courses for students who were not majoring in art should be changed from historic subject-matter courses to experience courses which applied to present self and community needs out of which a knowledge of art principles would evolve—that contact with good past art, especially that which may be called "timeless" is essential for appreciation, and, that all art educators should have a rich experience of all periods, past and present, to become selective and discriminating,—sound in their judgment and advice,—creative and not imitative.

EDUCATION THROUGH THE FEDERAL ART PROJECT

CHARLOTTE GOWING COOPER

Director Federal Art Project for Ohio, Columbus, Ohio

The Federal Art Project is sponsored by the Works Progress Administration, functioning on a national basis under Holger Cahill's direction, with regional assistants and state directors serving in a technical capacity. The Project's responsibility to the WPA is of an administrative nature as the source from which our funds are derived. The finished works of the Federal Art Project may be allocated to tax supported agencies and institutions which have no funds for purchase of works of art, such recipients supplying the materials or material costs for the completed works.

Since the fall of 1935, the Federal Art Project has carried on the responsibility of conducting a national program of significance to the artist and the public. Its inception as a work program was planned to conserve the talents of needy artists by enabling them to produce works of art for public buildings.

As an art program, its purpose has had a broad educational concept—a program of integration and of expansion. The basic conviction that the ability to appreciate art was not confined to a limited few, has been justified by a popular response and interest. In both its creative and practical phases, the Project has helped bridge the hiatus between the artist and American public. Evidence of this service is found in the many endorsements from public institutions and from such influential organizations as the National Federation of Settlements, the Western Arts Association, and the American Library Association. A host of leading educators and critics have endorsed the Project in public statements.

As being of greatest significance, three special phases have received recognition.

Since January, 1936, fifty Federal Art Galleries have been inaugurated throughout a wide geographical area, in the south, far west, and middle west, bringing exhibitions and art classes to an audience of over two million people. This accomplishment has helped mitigate the "cultural erosion" in the less prosperous areas which have had little experience in art. In these centers has been emphasized not only the production and exhibition of art, but the urgency of group activity and participation in the arts. As the object is to have these centers taken over entirely by the community in due time, community support of a financial nature and cooperation with existing educational

agencies is essential. This material support has approximated \$75,000.00, a tangible evidence of interest and need. In its endeavor to provide stimulation for a large number of people, continuous exhibitions are planned from local and outside sources; special courses in the creative arts and decorative and applied arts are offered. Cooperation with both Federal cultural projects and local music, theatre and literary groups fosters a program adapted to local needs, making the center a vital and integral part of the community.

The membership and advisory committees are representative of the social and civic groups whose understanding of the community needs is concomitant to successful response. Service to the people is not confined alone to the gallery but extends to recreational centers, schools, and nearby rural towns. Everything is done to design a program to bring art as a vital force to the lives of people, relating it to their common daily experiences and interests—to break down the philosophy that art is for and by the few. By means of a common emotional experience a basic language, confined in the past to handicrafts, is developing as an expression of the creative impulse—a fundamental need of human beings.

Of the Index of American Design, I shall speak only briefly, in order to give an open field to Ruth Reeves from whose brow has sprung the idea, and whose assistance now is invaluable for its nurture. Suffice to say that this pictorial record of indigenous folk arts and crafts will fill a long felt need of the designer and student, and that public interest in our design heritage has been stimulated by the Project work and by the numerous exhibitions throughout the United States. To be factual, some 7,000 plates have been produced in 27 states by 400 artists. I am sure that Miss Reeves' enthusiasm and practical approach will demonstrate its scope and value.

The third phase of the program is that of art classes conducted by trained teachers as an outlet for the creative energies of under privileged children. As these classes are held in clubs, churches, settlement houses and schools after hours, educators and social workers vouch for their stabilizing influence as well as for the wider understanding of art which has developed.

The general age range is from eight to sixteen, though younger children and adults are included. Of some 30,000 children who have participated in these classes, it is not expected that a large percentage will develop into professional artists. It is expected that from the evidence of the high quality of the work, some will carry on from this stimulus. It has been demonstrated that an appreciation of art and manual skills is being developed and that this future audience will be a highly sensitized one.

In addition to these three fields, other divisions of the Project have had wide influence in educational work.

Posters, dioramas, maps, photography, and graphic arts have added their weight in visual education for schools and libraries, in public campaigns, and in historical representation of American material.

The posters shown here were designed by the Cincinnati unit for vocational guidance work for the Board of Education of Cincinnati. They were also used by the National Youth Administration throughout Ohio. Mrs. Roosevelt's comments on them in her daily column have brought many inquiries and requests for them.

One group of these photographs shows steps in the various lithographic processes as demonstrated in the Ohio graphic arts division. The distribution of the prints has been wide spread among schools and libraries. At present an exhibition illustrating the processes is being circulated about Ohio, as are two ceramic groups.

Our ceramic unit has created figurines depicting well known children's and folk tales. The subjects are familiar to all of us, and with their fresh interpretation are most welcome in schools, both as ornaments in themselves as well as being the visualization of stories close to every one's knowledge.

In the "fine" arts, the educational aspect of the project may seem less direct but it is none the less an important factor. Artists are encouraged to paint of their local life and influences in their own manner. This gives to the communities the opportunity to see that their own artists do not need to seek greener fields for inspiration. Through the exhibition services of the Federal Art Project, the artist attains a wide audience for his oils and water colors.

Of far reaching import are the murals. Aside from the murals and mural decorations in schools, hospitals and libraries, which serve to relieve the frequently found drabness and to expose both adults and children to their influence, are the murals at air terminals.

In the airport murals, the subject generally deals in air transportation in some form. In Cleveland the elements are shown in a stylized decorative manner; in Cincinnati the burden of gravitation and man's release are shown.

With the increase in air travel, large numbers of persons pass through these terminals. Regardless of their personal reaction, this transient public sees and comments, and must be subconsciously aware that a living art has a place in the business world. Being publicly owner, they offer a most desirable opportunity to "spread the light." One reason that quasi-public ownership of railroads would be desirable might be that our audience would be still more vast!

One group of murals shown here is unique—at least in Ohio. The work at the United States Industrial Reformatory at Chillicothe was in-

augured by the Treasury Relief Art Project with uninterrupted continuance by the Federal Art Project. The philosophy of this institution, which houses only young first Federal offenders, is to center all thought and activity on rehabilitation of the individual. The institution is practically self-supporting in its varied activities—brick plant, dairy, work shops. In all fields the inmates participate in the work, at the same time studying in the institution school the technical problems involved. This mural, aside from enhancing the Mess Hall, gives to the inmates information about the varied fields of activities within the Reformatory to which they may request assignment. Great tribute should be paid Mr. Joseph Sanford, whose acclaim is nation wide.

The inmates have assisted the artists in the decorative painting which has been done in the Administration Building and Mess Hall. The seals of the states are to be placed in the library. The fact that Mr. Wilhelm has been at the Reformatory for two years has given him an insight into Mr. Sanford's philosophy and the inmates' response. It is hoped to make the Art Department there a permanent one. Aside from the mural work, plaster models are being made by the inmates of the Reformatory buildings. Wood carving and poster work are also done under the guidance of the Federal Art Project artists. If such an institution can be said to be inspirational and stimulating, it can be truly said of this one.

To return to mural painting—so many decorations have been done for schools and libraries that it is difficult to cover the range of placement, informative subject-matter and effect. In most cases in school, the actual work is done during school hours so that both the children and artists benefit through a common experience.

One other important phase I should like to go into more in detail. That is the far reaching and wide scope of Federal Art Project exhibitions. Aside from the national exhibitions routed to the Project galleries, many are sent to museums, public galleries, settlement houses, churches, schools, and libraries.

An important exhibition of Federal Art Project work which opened at the Museum of Modern Art in New York, had the exciting title of "New Horizons in American Art." This is still in circulation throughout the United States, having been shown in Cleveland in May. National exhibitions of the Index of American Design are being sent to leading department stores as well as to art institutions.

Exhibitions of a state wide nature are also planned. At present in Ohio two exhibitions of ceramics and one of lithography are in circulation to libraries and schools, which do not have the facilities for showing paintings or exhibitions requiring gallery space and lighting. Our Project gallery has monthly exhibitions of state and national work.

An all-Ohio exhibition of oils and water colors has been shown at

the Columbus Gallery of Fine Arts, at the Project Gallery in Cleveland, and is now at the Dayton Art Institute, with its closing planned at the Cincinnati Art Museum.

At this point I should like to voice an appreciation of the cooperation and interest shown by the various galleries and museums in Ohio. Their support has been generous, not only in showing our exhibitions but in making space available in which our artists can work, particularly in recording Index material, and in an advisory capacity for services on pertinent technical matters. Such support has been invaluable and a great moral influence in furthering the educational aspect of the project and in widening the horizons of both the artist and the public. The National Association of Museums has reported that the activities of the Federal Art Project are directly responsible for twenty-five percent. of the attendance in museum activities throughout the country.

ART SECTION

EVERY TEACHER AN ART TEACHER

MISS AGNES SAMUELSON,

Superintendent of Public Instruction, Iowa

ORIENTATION

"Now let's get ourselves oriented the first thing we do." With these words a group of college students breezed into the coach in which I happened to be riding recently. Hats, coats, and traveling bags were quickly disposed of as these refreshing young people took possession of a block of seats on the train. Let me use the same words in prefacing what I hope you will look upon as a heart-to-heart chat with you as art teachers.

Let it be clear at the outset that this will be no attempt to review the history of art education, summarize current literature, report an investigation, or propose new answers. We shall simply try to give a few observations as to the role of art in the educational program based upon changing trends in education and the new emphasis which the times are placing upon art in every-day life.

NEW TRENDS ACCENT ART VALUES

The development of creative teaching called for by the new social conditions is a boon to the alert in the area of art education. It lends new significance to the values of art. As formal methods collapse and the emphasis shifts towards happy learning situations, purposeful activities, enriching experiences, and socialized procedures, art has an opportunity to streamline the entire program. As the pupil learning becomes more important than the teacher teaching, as pupil growth takes

precedence over mechanics and competitive rankings, art has its glorious chance to come into its own.

As more attention is being given to adapting the curriculum to individual needs, equalizing opportunities and enriching the program for all children, the cultural arts appear "to have come into the kingdom for such a time as this." Your values are not even limited by the blue sky. Without slighting the gifted pupil in the least for a single minute, you can easily enlarge your scope to include all the group. You are doing this. Of course this may mean less blue ribbons at the exhibitions, if you count successful teaching by that measure. But as you give more children the thrill of participating in color experience or design activities, for example, you are opening more eyes to the romance of beauty in every-day living. You are uncovering art values heretofore hidden. You are teaching children instead of subjects—a better criterion for evaluating outcomes.

As you take your cue from life itself and use life as the materials, you cease to depend upon set patterns, scissors and paste courses of study, cut and dried outlines, contests, and exhibitions. Art then comes out of its ornamental and detached setting to deal with realities and to bring its unique contribution to bear upon the realization of modern educational goals. It looks forward toward tomorrow and not backward toward yesterday. The more art activities touch the lives of the young learners and the communities in which they live, the more will art become a way of life, as described by the late Dean Haggerty of the University of Minnesota.

Art flourishes in the creative atmosphere. Its part in unfolding and enriching the young personality is not small. Neither is it nebulous nor fantastic. Its relation toward making a livelihood is not fanciful. Its relation to making a life is clear. As artists you fill in the details and paint the picture I am endeavoring to sketch.

Enrichment is our common purpose. Are you making the most of your inexhaustible possibilities for satisfying the innate desire for beauty in the heart of every child? We have never had an overproduction of beauty. There is no surplus there.

Guide your pupils in the pursuit of beauty where it leads them. Provide experience which will lead them to explore the meaning of beauty in architecture, engineering, sculpture, and painting. Begin with today—art in the machine age—and use contemporary art as the starting point rather than medieval or ancient landmarks. Introduce the past through the living present. At least it seems more logical to start with the design of a new streamline train than with that of the Parthenon or the pyramids. The child's point of interest is in his own environment.

Provide experiences which give pupils worth-while opportunities,

to feel the thrill of creating things with their own fingers, of applying art principles to every-day life situations, and of interpreting the beauty in the culture of other lands as well as our own. Does not the unit on Mexico, for example, call for the servicing of the social studies? Do not the selection and arrangement of material on the bulletin board, or the pictures on the wall need the attention of the deft hands which can bring order out of confusion? The love of beauty is a basic value that comes from participation and not from lectures.

It is enrichment—the teaching of discriminating, refining of growing personalities, translating of cultural values into human living, and the inspiring of the young generation to write new chapters in the story of human achievement—that give beauty and significance to teaching. It is our response to this challenge that determines the artistry of our teaching.

Art as a social need is spotlighted by present conditions. Felix Payant, Editor of *Design* and Professor of Fine Arts, Ohio State University is authority for the statement that the proper use of the emotions in art should lead to greater sensitivity and awareness as to the needs and rights of others. If you can develop a more co-operative socialized citizenry through art experiences, finer qualities, good balance, richer living; if you can integrate the child instead of the curriculum; if you can regard the pupil learning as more important than the teacher teaching, you need not worry about the place of art in the educational program.¹

MAKE ART A FUNDAMENTAL

By any yardstick you want to use art is an essential in education. No experiences which help to identify and appreciate loveliness in life, satisfy the yearning of every heart for the beautiful and which wipe out the ugliness of our environment can be called a frill. No activities which play such a vital part in developing social poise, personal enrichment, emotional balance, and have such large vocational and recreational possibilities in these days of unemployment and increasing leisure time can be looked upon as a luxury. No program which has such enduring values can be waived aside as a fad. No work which helps build the character of the soul of a person or a people and to glorify the ideals can be omitted without loss. No material which cuts across all areas of life as art does is irrelevant in an educational program designed for all people. If this analysis is correct, more and not less time should be devoted to art in the educational program.

You have been making vast headway in spite of depression setbacks. You conquer when you show that art is more than the past speaking to

¹ Pavant, Felix, *The Editor's Page, Design*, April, 1936.

the present in terms of great masterpieces, as some one has put it; a visit to the art gallery or museum; the painting of a scene from nature; imitation of a production; drawing of an inanimate object; or the pursuit of subject matter wholly unrelated to life. You win when you demonstrate that art is not detached from life but of life and that the slapdash done under the guise of modern art is not truly artistic. You demonstrate your utility when you can advise as to color harmonies for the kitchen as well as rhapsodize over the sunset.

AND BRING IMPLICATIONS FOR TEACHERS

If art is a fundamental, if creative teaching is the more excellent way for education to exert its influence in developing the kind of citizens needed in our American democracy, some definite implications follow for all teachers, and especially for those who serve in the art area. I shall list only two of these as vital to the recognition of art as a fundamental.

(1) Continue to achieve professional competency.

You are moving forward on this front also and achieving glorious results in many places. Purge your procedures of worn-out practices, cease to work in isolation, remove the artificial, and see that all the pupils have suitable art experiences. The adjustment to individual differences is not peculiar to art; it belongs to all teaching. Recognize it. Sensitize the other areas with the values of art and the service you are able and glad to render them in developing their units.

Continue to open the eyes of the pupils to new horizons within reach, our own rich inheritance of folk art, the handwork of nature, and the place of art in everyday living and in making a life. As you stimulate their creative urge and abilities through concrete activities, as you see their love of beauty coming to the top, are you not rewarded?

It takes artistic teaching based upon creative and social goals to make art the fundamental. Why do you not start a movement to drop the use of the term special teacher? You are not a special teacher. You are a regular teacher if art is an essential. Your procedures will doubtless be scrutinized there in this conference. You will use the telescope to chart the clearer perspective and the microscope to refine practice.

It takes real art to develop appreciation and creativeness in others. It is an adventure in beauty for yourselves too.

(2) Strengthen the interpretation of the role of art in your communities.

As we have endeavored to point out and as you know full well, art has a case which can be judged by its life values. With all its possibilities for touching life in every area, for improving the environment, enriching and socializing the personality, showing each new-

come the kinship of art with all things in life, satisfying the inherent desire for beauty, dealing with realities, enhancing social values, providing recreational enjoyment and vocational rewards, should art have to plead its role in the educational program? All it needs is interpretation through programs of action within and without the classrooms. Show instead of tell.

As you continue to keep in step with modern trends, develop creative teaching, increase your experiences, interpret the values of art in human living, and in the improvement of the environment, you will reach curriculum makers and the administrators. As you demonstrate how indispensable art is you will find a responsive public. As art becomes the fundamental in education that it really is, every teacher will become an art teacher and enrichment will become more of a reality for every child.

PROBLEMS IN ART EDUCATION

CLARA MACGOWAN

Professor of Art, Northwestern University, Evanston, Illinois

In the tremendous and dramatic growth of public elementary and secondary schools, education in the arts has likewise increased in importance and extent. While it is impossible to present anything like a complete picture of the extent of art education in these educational bodies, since data are not available, there are some facts which I would like to consider.

In the October, 1937, issue of *School Life*, Carl A. Jessen and Lester B. Herlihy of the United States Office of Education, published a statistical table, which among other things dealt with registrations in the fine art in public high schools. This table revealed that in 1928, out of 14,725 high schools (including only 9-12 grades inclusive reporting in Continental United States), 2,712 or *18.3% offered art and drawing. This does not include commercial and mechanical drawing. In 1934, out of 17,632 high schools, 4,074 or 23.1% had courses in art and drawing, an increase of roughly 5% in the number out of the total number in the United States. But while this is small, please note that the increase in the number of high schools offering art and drawing is from 2,712 in 1928 to 4,074 in 1934, or an increase of 50.2%. In 1928, 333,017 pupils were registered in these courses, in 1934 the enrollment was 491,232, an increase of 53.8%.

What concerns me here is the probable number of art teachers. Based on the teaching load and other factors, it is reasonable to surmise that in 1928 there were between 3,000 and 3,500 art teachers in

* All calculations are my own.

2,712 high schools and that in 1934 the probable number was between 5,000 and 5,500 or roughly an increase of 2,000 art teachers. This of course does not take into account the turnover in the teaching profession, which would augment this latter number.

For 1935-36, the last year for which figures are available, there were 20,393,561 pupils in the elementary public schools of the United States proper. These were taught by more than 640,000 teachers. Now, here, there is no way of making even a reasonable estimate of how many art teachers and supervisors there are. Since art subjects proper in the elementary schools are chiefly confined to schools in metropolitan centers and since slightly more than half of the children attend urban schools, the likelihood is that there are at least 5,000 to 10,000 art teachers. However, as I shall presently discuss, the entire body of teachers in this system can not, generally, avoid some contact with and presentation of art problems. The very nature of the elementary school curricula is such that art problems are evident on every hand.

Nor do we have any facts which would tell us how many of these thousands of teachers, both in elementary and secondary schools, are teaching art full or part time. The evidence from many sources is, of course, that the vast majority of art teachers teach art in connection with other subjects.

Finally, in these systems art includes a variety of subjects—everything from freehand drawing to handicrafts to murals. Moreover, the type of instruction varies from traditional stereotyped and dull copying to the most creative expression. There is unfortunately far too much of the former. Nor is this frightfully backward and static work in art instruction restricted to smaller communities and less progressive states. The fact is that even in progressive communities and cities, located in progressive states, creative and vital education in the arts can be found side by side with meaningless copy work.

These facts of art education, especially the facts of its extent in America, posit several problems for art educators. I want to single out one or two of these for discussion.

First, there is the preparation of all teachers in the elementary and secondary schools. Recently I received a letter from one of my students who now teaches art in the public schools of a city within the cultural radius of one of the largest cities in the Middle West. The entire letter is a revelatory document, worthy of citation. Space does not permit this, but a few paragraphs will suffice.

"The woman," the letter goes, "who preceded me was the first art teacher in the system and taught for several years. . . . They (school children) were allowed to copy various pictures and did practically no original work. The high school class for instance was given a model

picture which all copied. The grade school children occupied themselves for the most part by copying various patterns for window and blackboard decorations. Some of these patterns were mimeographed so that all they did was to fill in the spaces with the color the teacher specified. Others were stencils which were traced and cut out."

The writer continues:

"My grade school is a problem, mostly because of the teachers. Of course the upper grade children can't draw any better than the first graders, their experience being almost the same and the teachers can't understand why they don't do better. They think the work is poor and don't hesitate to let the children know what they think.

"I had a talk with the principal about it and he had a talk with the teachers. I have only one period a week with each group which of course is not enough, but it is all I have time for, and the teachers won't give me any cooperation. They say that they don't know anything about art and won't let the children work every day—so work moves much too slowly."

This is not an unusual case. In the past several years I have traveled to all parts of the United States and seen the work of hundreds of schools. I can testify, as I have already said, to the fact of dull and stereotyped work in art in far too many places. Not only are there too many old fashioned and inadequately if not totally unprepared art teachers in the public schools, but that the teachers of other subjects have no understanding of art and, having no understanding, they flaunt their ignorance by refusing cooperation.

It is the widespread inferiority of art instruction which, in the end gives the critics of school systems the ammunition for their guns. These critics say that we have such and such a number taking art in such and such a number of schools, yet observe how, by and large, indifferent the vast majority of adults, young and old, are to art. For example, these critics can point out that during the Century of Progress Exposition in Chicago in 1933 while 1,538,103 attended the great exhibition of art at the Art Institute, 27,457,729 visited the Exposition on the lake front, a ratio of roughly 1 to 14. We may ask: Is art something to be liked or disliked by the standards of what we see in funny papers and illustrations in newspapers and magazines? Is our taste for articles of everyday use, homes and clothes expected to be critical and impeccable without training in or knowledge of art? Or are we expected to acquire a basis for judgement in the arts after we have taken an incredibly bad and devitalized course or two in art?

All this clearly indicates that a great effort must be made to improve by selection and training, not only art teachers for public schools but the general class room teachers as well. In elementary

schools, where no art of any kind is given, art problems of one sort or another are presented to practically all classroom teachers. Children use crayons, draw, cut paper, see book illustrations and what not; more than this, as all progressive teachers know, children have a natural spontaneity of expression; they are imaginative and often exceedingly original. This should be encouraged and understood, not thwarted and vitiated by copying monotonous patterns. All class room teachers, therefore, should have in my opinion at least one good course in Creative Design and one in Art History. Having had these, such teachers at least will hesitate to display their ignorance in art and will doubtless be able to cooperate willingly and wisely with the art teachers.

Then, too, there are the principals and school administrators who should have an enlightened view about creative art education. For it is they who make decisions, at least most frequently, in hiring and assigning teachers. The practice of hiring and assigning persons, who have had one or two courses in art or even none at all and who have specialized in other subjects, to teach art as one of the incidental subjects, must be stopped. We need here the standards of the professional world. When a medical school needs a bacteriologist, only a bacteriologist and not a botanist will do. Similarly, if art is to be taught, it should be taught and directed by one properly trained in art, not partially so. Future principals and administrators should at least have the same background in art that I have suggested for the general classroom teacher.

The training of art teachers is a problem for normals, colleges and universities. I can not consider it here. However, I can say that the standards must be raised so that future art teachers have a background of vital experience in creative art and a knowledge of art history and aesthetics and of the relationship of art to the other fine arts.

Not only should the quality of art education be improved in our schools, where it is not up to high creative standards, but it should be extended to all schools, mainly those in rural communities. Art is still unfortunately almost wholly restricted to cities. Extension of art education to rural schools is an economic and social problem that America must face and solve if it is to realize its greatest possibilities as a democracy.

It must be remembered that the business of art education in schools is not primarily to find and train Michelangelos and Orozcos, and more than the primary function of musical instruction is to discover and nourish Bachs and Beethovens. Nor is its primary function to select and develop average professional artists. Such a function is only secondary. The primary function is to give and extend the best art training to as many people as possible so that they can not

only have a basis for critical judgment and appreciation of the creative arts themselves and articles of utility, etc., but also a background for a richer way of life. Indeed, the cultural importance of all art is directly related to the critical acceptance and enjoyment by the largest possible audience.

If we who regard the creative arts the best thing about man, then, it is for us to see to it that children and young people have the best possible training in them. This means, first, well trained art teachers, and, second, enlightened teachers and administrators who can and will give sympathetic support.

HOME ECONOMICS SECTION

Mr. Howard Watts, proprietor of one of the finest china and glass stores in the Middle West, and a true lover of the ceramic arts, was one of the speakers of the afternoon. He had a splendid exhibit showing the steps in the manufacture of china as well as beautiful examples of the finished product to illustrate his lecture on "How to Know Fine China." By means of a movie which he took last summer, and which he has called "Clay Hands and Fire," he took us to the Spade factory in England where we saw artists and workmen producing the pieces that have stood the test of time for functional use as well as charm and beauty.

Following the lecture was a symposium on "The Teacher and Household Arts Education." Miss Ruth Wittner of South Bend, Indiana, told of the work done in the elementary school in fine and industrial arts which is or contributes to Home Economics Education.

Miss Teresa McDonough of Kenosha, Wisconsin, pointed out the kind and amount of related art that is given at high school level which will give the girl greater satisfaction in her choices.

Miss Lula E. Smith of the University of Iowa, discussed what related art work she felt should be given at the college level to equip students to be wise consumers and guide the choices of others.

By way of a summary Mrs. Randolph prepared and distributed blue print charts on "How Art Contributes to General Education."

THE CONTRIBUTION OF ART—FINE AND INDUSTRIAL—IN THE ELEMENTARY SCHOOL TO HOUSEHOLD ART EDUCATION

RUTH WITTNER

South Bend, Indiana

Elementary art makes a definite contribution to home economic education, because our industrial art and some of the fine art is an outgrowth or a part of our social studies program. Social studies in the first to sixth grades is concerned chiefly with how people live—in other lands, our neighbors, and those of long ago. The main topics in the study of how people live are: food, clothing, shelter, work and play.

The following are coordinate or culminating activities that were carried out in the art department.

With the study of farm life, the first grades construct a play farm. The house decoration is of their own design, the furniture made of construction paper, the curtains and bed clothing and rugs made by the children.

The classes studying American Indian life made pottery of permanent clay and painted the pieces with characteristic designs. Some classes have constructed pueblos with modeled figures of Indian women at their work of baking, weaving, and making pottery. Other groups have made full-sized tepees to be used in dramatizations.

In the study of modern primitive life, a class constructed a maloka, showing the sections set off for the use of each family.

The unit on Life in the Middle Ages usually leads to the building of feudal castles, showing serf's quarters, storage buildings, wall and sentry tower, drawbridge, gates, etc. Often the construction and decoration of shields is necessary. Designs for costumes of the several centuries are made, and sometimes the children make or assemble their own costumes from these designs when they have planned a play as a culminating activity.

The study of Egyptian life is mostly the representation and designing of costumes, headdresses, etc., of the period, as far as the art class contribution is concerned.

One class, whose culminating activity on the study of China was an original play, made and designed their own costumes and wigs.

Frequently, the classes studying Japan will choose to make dolls of newspaper, paper pulp, and dress them in kimonos made of muslin decorated with wax crayon. These figures they arrange on the three

steps covered with scarlet cloth as is the custom in Japanese homes in celebration of the Festival of the Dolls.

A fourth grade class made dioramas showing scenes in pioneer life; the open-face hut, making salt at a salt lick, and making lye and soap.

For the study of Colonial life, the children sometimes design recipe books which they fill with cookery and remedy recipes. Some of the girls make quilt blocks, and one group collected and designed samplers. Hats for Colonial plays are often in order.

The study of Switzerland called for the construction of a full-sized porcelain stove. It was made of huge cartons, decorated, and used in a play.

* * * * *

Industrial art problems are never isolated from fine art, because the art teacher is constantly pointing out and emphasizing and helping the children to be conscious of art principles—balance, subordination, rhythm, color harmony—in all phases of their work.

RELATED ART IN HOUSEHOLD ARTS AT THE HIGH SCHOOL LEVEL

TERESA McDONOUGH

Kenosha, Wisconsin

Do you remember, not so many years ago, when each girl in a high school Clothing class was given a long strip of muslin at the beginning of the semester, and every week she worked on that strip a buttonhole, each one presumably better than the last? Today, in Household Arts, we are not so much concerned with the acquiring of this and other similar skills, as we are with the development of attitudes and appreciations. And so, with our related art work, we aim to develop an appreciation and understanding of art in all phases of homemaking.

In an article in a recent issue of Practical Home Economics, I came across the statement that "too many dresses turned out in high schools are well made, but are utterly lacking in good design, style, and smart color combinations." If this is true, then we must be cutting the corners on the preliminary art training in Clothing classes. I am convinced that it is necessary to spend a few weeks at the beginning of a course in reviewing or teaching the fundamental principles of art, such as problems of line, balance, and color. This can be made extremely interesting, for never before have we had the wealth of illustrative material available for study and discussion, in motion pictures, magazines, books, and newspapers. I like to have the girl experiment with line drawings, to gain an idea of the effects of vertical and horizontal lines, and to apply this knowledge in selecting designs which will conceal the bad points and emphasize the good points of

her figure. One author suggests that we have a set of necklines and collars so that the girl may experiment for herself to discover the effects of lines on the proportions of her face.

I think she should study fabrics and colors, not only from charts and books, but also with a mirror and half yard lengths of materials, to see the effect of various materials and different colors and combinations of colors upon her skin, hair, and eyes. After careful study, I hope she will be able to plan her wardrobe around one becoming, yet practical color, plus one or two accessory colors. Then, whether she is buying a dress "by the yard" or one of the 68 millions ready-made in the United States last year, she should be able to choose those designs, materials, and colors best suited to her own individual needs. With a bid of artistic effort, she may select accessories to make one dress appear as two or three.

Margaret Story tells us of the woman whose clothes looked as though she had said to them "Well, I'm going to town. Hang on!" My girls add a few pins to this picture. Why shouldn't we have a day occasionally for replacing all pins with buttons or snaps, for mending torn plackets, or for sewing up ripped seams and hems? 'Tis a practical way in which we might emphasize an important factor in grooming.

If we are teaching the girl to dress attractively, we can't stop here, for a well designed dress doesn't complete the picture. She needs to study types of hair dress, possibly from an expert whom we bring in to demonstrate care and arrangement of hair, or by experimenting with her classmates to secure becoming arrangements. We might have a demonstration of suitable manicure and the use of make-up, for she may as well learn to do artistically those things she will do anyway. She needs to be conscious of the importance of posture, for no matter what the cost, clothes cannot serve the wearer best if she doesn't stand up in the world. She needs more opportunities for practice in speech. She needs just a word of encouragement to read, in class or at home, books on the subjects of voice, manners, good looks, and personality. Is all this art, you ask? Perhaps not, yet it helps the girl to make the most of herself so that she presents to the world a lovely picture instead of a cartoon, and oft times, this will be of more value to her than the highest scholastic honors she may obtain.

Right now we are being forced to recognize the lack of beauty in the homes in our country, where, according to a recent report, one-third of the houses are obsolete, and one-half of the furniture is ugly and inefficient. To arouse an interest in design in homes, I ask the girl to read "The Americanization of Edward Bok" rather than have her attempt to collect pictures from magazines she doesn't have. I believe that general information on the designs and arrangements of furnishings will be of more use to her at the present time, than specific

information, such as the buying of furniture. She can experiment in her family home in rearranging and revamping furnishings which she now has. It is important that she develop a sense of true values and a realization that art isn't always a question of how much money is spent, but often of the good taste exercised in spending a little.

We are aware of the fact that the majority of girls in our high schools will experience no higher formal education, therefore, whatever art training we offer the girl ought to be practical and of use in her daily living, and, at the same time, it should assist her in cultivating a taste for well designed articles, whether clothing, curtains, china, or men's neckties (of which women purchase 63%). With this kind of related art work in our Household Arts, I am confident that the girl will derive greater satisfaction from the choices she must make and that she will enjoy using or wearing them as long as they last.

ART AND HOME ECONOMICS

LULU E. SMITH

*Assistant Professor of Home Economics, University of Iowa,
Iowa City, Iowa*

In our discussions this afternoon we are assuming that aesthetic values and interests are a necessary part of any scheme of education which aims to equip people for daily living. James L. Mursell in his article "The Educational Integration of the Arts" in the *Teachers College Record* for November, 1937, states our problem when he says "Interest in the beautiful is one of the most universal of all human concerns. There is not a normal adult person in America who is not faced with aesthetic choices and challenges, with the necessity for making aesthetic judgments, and with opportunities for aesthetic participation, even though he never enters a picture gallery, attends a concert, a dance recital, or a play, or practices any art as amateur." ". . . Aesthetic concerns constitute an impressive and important element in every normal life."

At the college level we find young women close to the realization of their vocational goals, either those of selecting a professional or business career, or marriage and the management of a home. Statistics show that even though the college girl has her heart set on a career, she will very likely be in her own home within three or four years. Certain problems are common to every girl at this period, such as selecting her clothing and choosing and making attractive her living quarters. While in the past, home economics has devoted its attention to the problems of women, everyone now realizes that these are problems of men as well, a fact which is demonstrated by the registration of men in such courses. In the case of the student who is soon to

establish a home, the selection and arrangement of furnishings and decorative accessories for the house, and in many cases, the choice of the house itself, the planning of clothing for other members of the family, and the orderly management of the house including aesthetic aspects of food preparation and service will claim attention. The key to success in all of these situations is good taste. As one author puts it, "the achievement of a well-decorated home is not particularly dependent on a *large expenditure* of money but on a *consistent expenditure* of good taste." (Stewart and Gerald, *Home Decoration*). Few people are naturally endowed with good taste, but it can be acquired to a large extent and this, it would seem, is one of the important aims of our art teaching from the grades up. There are certain fundamental principles which are basic and common to all of these problems. Every choice that is made involves considerations of color and design, including form and pattern, quality of materials and construction, and function, from the artificial flower to decorate one's spring coat to the streamlined refrigerator which will grace the modern kitchen.

I am sure that the great majority of women wish to be attractive and to be well dressed. While it is true that many individuals achieve this result without any great effort on their part, many others seem to have difficulty regardless of the effort and money they are able to spend. In view of the importance placed upon personal appearance at present and its effect upon personal behavior, it would seem that our job as teachers is to help establish desirable standards and to plan subject matter and methods for the accomplishment of these standards. From the point of view of college students problems come under four general headings. First, they must know what constitutes good design in dress; second, they must know themselves well enough to select the best designs for their own needs; third, they should know what is suitable dress for various occasions; and fourth, they should know something of the historical, psychological, and economic background of fashion movements. The emphasis upon these needs will vary, depending upon whether the girl desires training for business and professional purposes or for her own everyday personal problems. As to the content of subject matter which should be included in a course in costume design, let me refer you to a discussion by Harriet Goldstein, "Teaching Costume Design" in the January and February issues of the *Journal of Home Economics* for 1936. Miss Goldstein lists the various interests for which training should be planned and then indicates the specific training for each of these special interests. Again the common requirement is good taste, and ability to express good taste in the choice of consumer goods at a price in keeping with the pocketbook.

While the subject of dress is important, that of the home seems

doubly so. This is aptly stated in a bulletin of the New York School of Fine and Applied Art.

"The home is still the most important factor in our modern theory of 'Education through Environment.' Upon its expression of appropriateness, comfort, taste, and economic usage depends its value as a silent, constant force in forming the ideals which will dominate the homes of the future, as well as the influence these homes will exert on the minds and therefore on the lives of those who dwell in them now."

In *Home Decoration* by Stewart and Gerald we read,

"Since we instinctively express ourselves in daily life by the choice of materials and objects with which we are constantly associated, our dwellings, regardless of their scale, become the gauges by which our personalities and tastes are estimated. . . . An artistically arranged house, comfortable and suited to its owner's particular temperament, is a serene and satisfying background and becomes a symbol of a well ordered life. All too frequently, however, we are confronted by the indifferently furnished house, devoid of artistic interest, which has little significance as a home and betrays a poverty of imagination and cultural appreciation on the part of the owner."

We are all familiar with the tenacity with which food habits acquired in childhood remain fixed throughout adult life. Isn't it reasonable to assume that an attractive home during childhood would develop attitudes and appreciations of good taste that would remain with the individual throughout adult life? It is certainly true among children that they like what they are used to. Then it would seem extremely important that they should be exposed to the right environment. All of this means that the young people who are to create such homes must have an understanding of the principles underlying the wise selection of household furnishings, artistic arrangement within the home, and the value of orderliness in creating beauty and serenity. In addition to design principles this involves knowledge of many things, including textiles, furniture, glass, metal, pictures, flower arrangement, table setting, food combinations, etc. We might be overwhelmed with such a prospect did we not remember that good taste is a slow growth following study and experience. College builds upon the art foundation developed at home and in the elementary and secondary schools. Training in college should involve much handling of materials to get the feel of textures and quality, and study of a wide variety of objects for the home to sense the true meaning of proportion, fine color, and line. Since we are not sure how much transfer of training we can depend upon, we must include in classroom study the specific objects, materials, and backgrounds characteristic of the home itself. For example, when we study color, we should work out actual situations, using wallpaper fabrics, rug samples, and

decorative objects. Only by handling materials, combining colors and textures, analyzing effects can the student develop the type of discrimination that enables him to make the best choices. Illustrative material of all types helps the student to visualize the discussion and stimulates the imagination.

Our courses in related art should be mindful of the trend toward neighborhood and community planning versus the individual house. Attractive homes are lost in unattractive surroundings. The trained person should be interested and willing to share in movements for community improvement. Art principles should be observed just as carefully in planning houses that are to form a community unit as in assembling furniture within a room.

It is the business of those responsible for related art at the *college level* to help students make practical applications of art principles in the selection of housing, furnishings, clothing, and all of the ordinary things used in daily living. It is also the function of the related art people to encourage the application of art principles in creative work such as crafts and hobbies. A person begins to develop good taste when he becomes sensitive to the presence or absence of these art principles in the every day commodities he chooses.

INDUSTRIAL ARTS SECTION

THE PLACE OF INDUSTRIAL ARTS IN GENERAL EDUCATION

LAWRENCE F. ASHLEY, Ph.D.

*Head of the Department of Industrial Arts Education at the
Eastern Illinois State Teachers College at Charleston*

A prominent historian once said: "All that is new in education is the instituting of old ideas in our schools." Why this state of affairs?

"If one is to understand the American public mind," said Peter Odegard, "one must understand those forces in our culture which have made the American morals what they are, and the operation of the numerous interest groups in society in their effect on the individuals that compose them and in their striving to influence the larger public."¹ Some of these forces are certain heritages, physical, spiritual, material, professional, and social, which have led to educational concepts. What are these forces and what is their present significance?

Turn back for a moment to the latter part of the 18th century and the first half of the 19th century. The people, agriculturalists for the most part, and tradesmen, were much more self-sufficient than people are today. Education for the children of all but the ruling classes

¹ Department of Superintendence, *Social Change and Education*, Thirteenth Year-book, 1935. See page 146.

and the wealthy consisted in a mastery of enough reading, spelling, writing, and arithmetic to satisfy the daily needs of simple living. Mechanics of the home and farm were exceedingly simple and required little ingenuity or knowledge to carry on.

Aside from agriculture, there were certain trades, the mastery of which was acquired by interested individuals through long apprenticeships. One sees a requirement for this kind of training in the Code of Hammurabi 2,250 years before Christ. As far back as history relates, there have been divergent interests and experiences. It is well known that a person interprets all that he senses in the light of his own experiences. Consequently, experiences are in turn bases for varying concepts of living and acting.

People often react differently to the same experiences because of innate physical characteristics. What tastes sweet to one is flat to another. Differences in physical strength are likely to furnish varying concepts of an organized society. The physically weak want a strong central government in order that there be assured protection for individual rights.

There are then, two major forces tending to separate people in their beliefs and actions—innate nature and acquired characteristics or tendencies, due to experiences.

Innately, people are gregarious. At the same time they are domineering. It is only experiences which causes them to respect the rights of others. Yet, individual independence, which had existed in but a small measure prior to the 18th century, has extended scientific knowledge and caused the development of mechanical devices which have revolutionized human interests from the food one eats and his methods of acquiring it, to the recreation he takes. This revolution is evidenced at every turn and continues to sweep society as a huge wave inoculating its members with a myriad of new experiences and hence concepts on which future modes of living must rest. The multiplicity of experiences which now cause people to react, tend naturally to make them less and less like minded and society is constantly threatened by dissenting groups.

Aside from innate gregariousness and the pressure of central governments, certain unifying influences have been recognized: the home, the church, and the school. While these institutions owe their successful existence to the central government, they at the same time help to determine its policies. In a democratic government, such as the United States, the public school is the most powerful unifying factor because it belongs to and is maintained by all of the people. This common ownership of an institution even though not sanctioned by all, does force a common interest in it, and consequently a desire to determine its policies. This desire to determine policies by people who have such

divergent opinions makes the problem of what shall constitute the school one of increasing proportions.

There has even been present the tendency for powerful minorities in control of the major wealth to dictate policies in education in order that the school will serve their interests regardless of those of the majority. Consequently, there continues the struggle of centuries to formulate and have accepted certain principles and objectives so that there will be some generally recognized outcomes suitable for individual and social advancement.

That the concepts of yesterday have either been wrong, or that the people immediately responsible for the schools (boards of education and teachers themselves) have misinterpreted them, or paid no attention to them, is evidenced by national catastrophies such as the financial one under which we still smart. One needs also to mention the recent world war and the succeeding "jazz age" through which a generation of more serious youth seems to indicate we have nearly passed. The scars of broken ethical standards due to bootlegging, gang wars, and kidnapping are still present, and continue to upbraid public education, whether or not it should be held responsible.

That certain principles or objectives of education have persisted through some centuries is not a guarantee of validity, is immediately recognized, but when these principles or objectives appear again and again in the words of educational leaders of different periods down to the present, one is certain of a basic philosophy. Since it is obvious that education must proceed with some kind of a plan, it is natural that one should turn first of all to the ideals already developed to see whether or not they have been heeded or are wanting in the light of social progress.

It will be remembered that some centuries after Luther advocated certain so-called frills, namely, reading, writing, and arithmetic be added to the apprenticeship training in which children of his day were engaged, not only the subject matter of public education, but its content was questioned by an English commission headed by Hartlib. This commission should be remembered if for no other thing than that it waited upon John Milton and received from him an opinion on Education. This opinion was stated as follows: "I hold, therefore, a complete and generous education, one which enables a man to perform all of the offices, public or private, justly, skillfully, and magnanimously, in peace or in war."² While there is no specific statement indicating content, a criterion of practicability is seen as a measure of what education should accomplish. There is seen in the definition a requisite that education should prepare for life. This is also seen in the Poet's elaboration of his meaning when he stated that he had often

² Milton, John, *Of Education*, a tractate.

seen young men returning from the great English public schools as "educated fools" less fit to take their places in society than before they went to them.

At the same time (1647) Petty published a pamphlet on "Advice to Mr. Samuel Hartlib for the Advancement of Some Particular Parts of Learning." He wanted all children irrespective of station to be taught to do some "genteel manufacture." They should turn curious figures, make mathematical instruments, and learn to use them in astronomical observations; make watches, paint on glass, engrave, etch, carve, emboss, and model in sundry materials; learn the work of the lapidary, cut and set jewels; grind glass; make musical instruments; make ship models and rig them; study architecture and make models of houses; learn something of the confectioner's, perfumer's, and dyer's arts; study chemistry and refine metals; make mariner's compasses, globes, and other magnetic devices.

Petty's reasons for this are as follows:

1. They (meaning gentlemen as a result of such education) will be less liable to be cheated by artificers.
2. They will become more industrious in general.
3. They will certainly do most excellent work, being gentlemen ambitious to excell ordinary workmen.
4. They, being able to make experiments themselves, may do it with less cost, and more care than others will do it for them.
5. The arts will be much advanced when such as are rich and able are also willing to make enlightening experiments.
6. It may engage them to be patrons of the arts.
7. It will keep them from worse occasions of spending their time and estates.
8. As it (meaning worthy use of leisure time) will be a great ornament in prosperity, so it will be a great refuge and stay in adversity and common calamity.³

There was no thought of having a child learn a specific trade but here again one sees that there was strong feeling on the part of these men in the 17th century for a type of education which would not only inform the child of a social heritage, but which would enable him to appreciate and to interpret it through active participation.

Unfortunately, school systems at home and abroad made little use of these concepts and one finds them perpetuated in but few institutions before the 20th century. Education continued to be a formal process of indoctrination of adult ideas segregated for the most part from the interests and needs of childhood and future living as well.

³ *A Prospectus for Industrial Arts in Ohio*. Sponsored by the Ohio Education Association, 1934. See p. 46.

Comenius, who lived at the same time in Germany⁴ as the Englishmen just mentioned, was thinking similarly and trying to stimulate educators in his country to new possibilities not only in method but in content. He suggested a three-level system for education—an infant school, an elementary school, and a secondary school. His departure in determining curriculum content and method from existing procedures is seen in the following:

Boys ever delight in being occupied in something, for their youthful blood does not allow them to be at rest. Now this is very useful; it ought not to be restrained, but provision made that they may always have something to do. Let them be like ants, continually occupied in doing something—carrying, drawing, constructing, and transporting, providing always that it be done prudently. They should learn the most important principles of the mechanical arts, both that they may not be too ignorant of what goes on in the world about them and that any special inclination toward things of this kind may assert itself with greater ease later on.

If the philosophy of Comenius were adhered to, one would see a unifying force at work in education, namely, the acquiring of such knowledge of the work of individuals as would enable children to have a basis for appreciating the positions and importance of others in the social state of which they must ultimately be a part. However, this philosophy, too, was perpetuated in but a few schools before the 20th century. Outstanding among the few were the efforts of Pestalozzi, Froebel, and Fellenberg, where the practicability of this philosophy was tested, and demonstrated to be superior to prevailing method and subject matter. The child and his needs were thought of in accord with his age level. What had been empty abstractions for him gave way to realities.

In spite of these oases in educational development, classical learning continued to dominate. There was in it for adults the appeal of mystery and they read into it for their children the attainment of certain graces and polish which they could not see in realistic subjects. "As a consequence we continue to kid ourselves about what we do in schools," said a prominent superintendent, "in order to satisfy traditional whims."

Yet when another philosopher of acknowledged ability ventures an opinion on education, one is not surprised to find it in line with the ideas of Milton, Petty, and the others. As early as 1899, John Dewey had said that education should be a "gradual adjustment to a complex social state." Bagley had expounded on education as "Social Efficiency." The National Education Association in 1918 had set up the "seven cardinal principles" of education as:

1. A command of the fundamental processes.
2. Health.

⁴ Bennett, Charles A. *A History of Manual and Industrial Arts up to 1870*. Peoria, Illinois, The Manual Arts Press, 1925. See p. 37.

3. Vocation.
4. Worthy home membership.
5. Worthy use of leisure time.
6. Citizenship.
7. Ethical character.

In all of these there was apparent a conscious need for education which would first of all fit the child as directly as possible for the place he might occupy in the world of grown-ups. Even in the latest statements of Dewey and others, one sees this criterion of public education. For example, in *Democracy and Education*⁵ one reads: "The idea of education is formally summed up in the idea of continuous reconstruction of experience, an idea which is marked off from education as preparation for a remote future."

If we accept the philosophy that education must prepare for life, which has been pointed out by so many leaders in educational thought, our problem now consists of interpreting life and then training for its needs. In the first place, life exists just as much for the pre-school child as for the individual at any other age level, and in accord with our reasoning his education, whether in school or out, must consist of such elements as will have meaning to him, will add to his joy of living and at the same time will extend his knowledge in preparation for the immediate future.

An analysis of the sum total of the needs of childhood and youth should compare favorably with the elements of the social structure in which they participate. What have schools done to interpret life needs, as evidenced by subject matter content and physical planning?

Ballou,⁶ superintendent of school in the District of Columbia, says the following changes in organization have taken place:

The layman is little concerned with the vertical divisions in the organization of the school, but he is tremendously concerned with the horizontal divisions. When Superintendent Ballou speaks of a "program of increased variety of instruction and educational activities," what does he mean? The layman wants these things named.

Kelly,⁷ in his "Education of Youth," states it is the first obligation

⁵ See page 93.

⁶ See page 210, 13th Yearbook, Department of Superintendence.

First, the traditional eight-year elementary school, four-year high school, and four-year college have undergone many changes both vertically and horizontally. From the vertical point of view, the elementary school has extended downward to include the kindergarten and more recently the nursery schools. The elementary school is tending to be a six-year institution through the introduction of a three-year junior high school, thus leaving three years for the senior high school. Horizontally, each school level has been gradually extended in scope to provide a program of increased variety of instruction and educational activities.

⁷ Department of Superintendence. *Social Change and Education*, 13th Yearbook, 1935. See p. 235.

of secondary education to develop social intelligence. "This can be done," he says, "by four groups of subject matter: (1) social studies, (2) the biological sciences, (3) the physical sciences, and (4) the vocational curriculum." These groups of subject matter are submitted very much as abstractions and knowing how loosely the word "vocational" is used by the average person, one wonders especially at its connotation here.

It has been pointed out that the objectives of education have been gradually changing from traditional classical learning for disciplinary ends to preparation for living as completely as possible at any age level. As individuals differ, and life interests cannot be the same, the problem of education is made more complex.

Fortunately, there are some characteristics common to all individuals which are significant for a program. Bonser called them "impulses."⁸ He said:

There is a tendency to find much satisfaction in handling materials, and tools that are used to modify the forms of materials. This impulse gradually grows, if exercised, into the impulse to construct and is the natural drive to all forms of industrial production.

This tendency he called "the manipulative impulse." A second tendency he calls "the investigative impulse." This is described as:

A tendency to be curious, to desire to know how, why, what for, and all about the operation of whatever the environment affords. Exercised and directed so that satisfaction results, the casual inquiries of the child develop into experiments to try things out. Upon the development of this ability rests the growth of scientific inquiry.

Bonser suggested two other impulses common to normal people, the "Art Impulse," and the "Social Impulse." Regarding the former, he pointed out the tendency to find satisfaction in form and color, expressing an active phase in combination with the manipulative impulse—a desire to express ideas in drawing, painting, modeling, and in designing, constructing, and decorating objects.

By the social impulse, he meant the "tendency to find satisfaction in sharing the interests and activities of others, and to have others share one's own activities." "The development of this impulse forms the basis for cooperative activities, team work, sympathetic understanding of others and the means of group participation which is essential in democratic citizenship."

In addition to these common impulses, children have the background of parents and a home in which they have developed certain common experiences relative to things which play a part in daily living. All face a common problem, the attainment of a place as an efficient member of a very complex society. The question now is, how shall

⁸ Bonser, Frederick G. *Industrial Arts for Public School Administrators*. New York, Bureau of Publications, Teachers College, Columbia University, 1930, 95 pages. See p. 12.

children be made aware of what constitutes this society and how shall they become efficient members of it?

We have said that Kelly pointed out four groups of subject matter which the child may be supposed to grasp from reading and study. But to give only books to the child assumes for him a background of experiences for interpreting them. Without this background, wholly wrong impressions may be acquired. For example, your speaker was grown before he discovered that his impressions of the city of Denver perched a mile upon a mountain was wrong. The books had said that it was a mile above sea level and was in the Rocky Mountains. Imagine his disappointment at finding it practically on a plain with the mountains some twenty miles away.

Furthermore, books do not utilize to the best advantage the impulses common to children. By no easy stretch of the imagination can one see how the impulse to create can be brought into play as a child pours over a printed page. Assuming the proper background, book work can aid and stimulate the investigative impulse. The same may be said of the art and social impulses. However, without some means of active participation, erroneous impressions are as likely to be obtained as not.

Someone has said, "This is a man-made world." It is obviously true that if man-made things were eliminated one would live as the beasts with no food but raw herbs and flesh and no protection from the elements other than afforded by hollow trees, rocks, and caves.

The rate of man-made evolution is made astoundingly pointed in the following by Alexander Woolcott in a Town Crier Broadcast:

The young among you would be surprised at how much we didn't know 25 years ago. Look back, for example, to 1912 and a young reporter on the New York Times in whom I had an almost morbid interest. . . . He is 25 and we might describe him in terms of things he doesn't know. Let's see: He's suffering from an inferiority complex but he's never heard of one. He's never heard of daylight saving, nor rayon, nor Soviets, nor jazz, nor insulin, nor G-men, nor broccoli. He's never seen a one piece bathing suit, nor read a gossip column. He's never heard of an inhibition, nor a radio, nor a talking picture, nor listened to the whirr of an electric ice box. He's never seen an animated cartoon, nor a cement road, nor a neon light, nor a filling station, nor a wristwatch. He lives in a world quite different. . . . His very ideas are different. Take two: What does he think a job is? Something any man can get who is willing to work. And a war? Why war is a practice still carried on by remote comic opera countries in Central America and the Balkans.

He might have added that even by the greatest possible flight of the imagination he could not dream of woollen cloth made from casein or razor blades that never get dull made from glass, of rubber wallpaper, and highways made of cotton. Aviation was still in the incredible stage. "Stream lines" had not been coined. Women still wore long hair and were not seen in barber shops nor with cigarettes in their mouths. No one danced "The Big Apple." There was no "WPA" nor "PWA" nor sales tax, nor political interference in education.

If education is to prepare for life, life perspectives like the above must ever be before the teacher and the makers of curricula. They need to be constantly analyzed in order that desirable elements be brought into the experience of children through participation in miniature in the wholesome activities of modern living.

General education may then logically rest upon a "study of the changes in the forms of materials made by man to increase their value for human usage, and the problems of life related to these changes." This will be recognized as Bonser's definition of Industrial Arts. While this definition is now twenty-seven years old, it is new to the average educator and layman. It represents a type of school work that has grown up somewhat independent of the idea of general educational procedures and is an outgrowth of the manual training movement launched in 1876 for its disciplinary and vocational values. As a school subject, it requires the manipulation of materials and the use of tools to make products comparable to those of industrial plants. While skill remains as a lesser objective, the major emphasis is on exploratory experiences, consumer knowledges, and appreciations which will aid in life adjustments. The method, of course, utilizes the natural impulses of the child and extends them through his pride of creating something with his own hands and in owning the product of his own efforts.

The Industrial Arts are seen as logical bases for creating needs for academic or "book subjects" in order to reach desired goals. Incidentally, the child vicariously experiences problems of adult life and learns to adjust to them as he participates in the Industrial Arts activities of the class room.

The scope of this discussion will not permit the expansion of the possibilities of Industrial Arts as a school subject. The fact that it makes use of native impulses to extend individual knowledge makes it psychologically sound as a method and the fact that these arts fill needs in life from the child's point of view and reach into the activities of adults, makes them valid as curriculum content. The interested educator or layman will find an elaboration of these possibilities from the nursery school level to program for adults, including the gifted and the handicapped in Chapter VIII of *A Prospectus for Industrial Arts in Ohio*,⁹ for which William E. Warner is largely responsible.

To conclude, attention has been called to the fact that a philosophy of education which would be in keeping with a changing social order was launched as early as the 17th century by John Milton. Certain essentials for learning and content were advocated at the same time by Comenius in Germany and William Petty in England. This philos-

⁹ See note 3, page 6.

ophy has been refined and reworded by numerous contemporary educators though the meaning is much the same.

If we look at Milton's definition of education, "I hold therefore, a complete and generous education, one that fits a man to perform all of the offices, public or private, justly, skillfully, and magnanimously in peace and in war," and compare it with Dewey's "Education should be a gradual adjustment to a complex social state," or that, "Education consists of the continuous reconstruction of experiences into usable life patterns," according to Dewey, we find these statements very much the same in meaning. Each is easily applicable to any period or condition of social change. The trouble has been that this carefully developed philosophy has never been fully heeded either by educators or laymen. While almost everyone will admit its validity, there has not been unified effort to do anything about it. While there are many progressive educators who are maintaining or developing progressive school systems, there are more who still would teach from the top down or by the cart-before-the-horse system where so-called tool subjects are taught before the need for the tools has been developed. One might as well try to teach a girl the center square without having one at hand to demonstrate and before she has acquired any need for one.

Fortunately, we are on the threshold of an era in which it will be necessary that every school executive and every teacher understands principles and philosophy of education so that all that is done in the name of education will have proper direction and can, therefore, be justified from the standpoint of the individual and his needs in a constantly changing society.

Industrial Arts, the school subject which most immediately meets these needs, has had little representation in national meetings on general education or school accrediting agencies. These are conditions which must rapidly disappear, and it is up to each one of you to do something about it for the good of general education at all age levels. Industrial Arts is not a subject to be defended by vested interests, but it is a subject which must be advanced for the welfare of children, youth, and adults in all walks of life.

CATHOLIC COLLEGE ART ASSOCIATION SECTION

Mr. Arthur Lismer chose for his topic, "The Value of Creative Art in Education," pointing out how too often art teachers impose art "tasks" on students instead of allowing them free and unhampered interpretation of their emotions and feelings.

Mr. Lismer noted examples of the point he was trying to make by telling of the year and a half he spent in Africa. There the natives made works of art in all their true beauty being stimulated naturally by their environment. The calamity and downfall of African art came when the white man with all of his civilized and educated ideas endeavored to pattern this native's manner of working along his own lines. The result was disastrous. The native did not understand the white man's viewpoint and consequently was attempting to achieve something that was outside his realm of experience. This notation by Mr. Lismer was to show how art teachers in the same manner attempt to impose their mature ideas on children who have not experienced the same mature reactions as their directors.

The first lesson, therefore, should be not to destroy the primitive state of a child's work, but allow him to function according to his own interests. There is beauty and inspiration in simple things, and only in so far as a child has felt some reaction to a particular subject will he be able to reproduce it in concrete form.

Following Mr. Lismer, Sister Helene, O. P., opened the panel discussion, "The Teacher and Catholic Art Education," by speaking on "The Teacher's Art Philosophy." Sister Helene stated that in order to exert a strong artistic influence, all the well-meaning teacher needs is an art philosophy. Sister pointed out how the art teacher must not act so much in the capacity of *teacher* as of an *artist* whose prime concern must be a "zealous seeking for experiences, observations, and experiments." She must accept a modified role and allow her pupils to express the things they know so well and to them are beautiful. In conclusion Sister Helene quoted from the foreword to teachers in the Detroit Archdiocesan Art Appreciation program for the grades: "The work at hand is to increase the number of the child's artistic sensations so that his judgment will be trained to sensitiveness. Facts alone, never lead him to appreciate. He may use them only in so far as they develop feeling."

Sister brought out how the main obstacle in cultural progress has been the placing of the artist in a sphere by himself. In our schools some of the students may not advance beyond the eighth grade, others beyond high school and the liberal arts. Therefore, it is the duty of

our teachers to equip these students with a knowledge of the means of the evaluation of good art since they must, no matter to what extent they are educated, apply these principles day in and day out.

Sister Mary Leo, S. S. N. D., chose for her discussion "The Teacher's Duty of Self-Improvement." She specified reasons why teachers of art should be constantly striving for their own improvement, mainly, because of the changing social and industrial conditions of the present day, and because the means of education must change in accordance to the changing child.

Some of the methods Sister M. Leo suggested for this teacher improvement are:

1. Summer school training.
2. Visits to museums and art exhibitions.
3. The desire for improvement.
4. Reading.
5. Interest and observation of the work of other teachers.
6. Awareness of the 20th century resources and functions expressive of the present age.

Following Sister M. Leo, Sister Philomene, S. S. J., presented her paper on "The Value of Extra-Curricular Work for Art Teachers."

Sister's view of the value of these extra-curricular activities is that through them we may see on the horizon of art a greater opportunity to extend the influences of art. She stated, "A larger number may be reached, fresh talent discovered, practical applications of the principles involved in the teaching lesson found, and these activities demonstrate the usefulness of art knowledge."

Sister Helene, O. S. F., another panel speaker selected "The Teacher as Director of Creative Activity" as subject for discussion.

"The finest thing we as art directors may offer to the pupil, is our sincere approval when a bit of the inner spirit of him speaks an individual note. Not all before us are geniuses, and they cannot always decide what is good and what is bad. If we at the very first sign of a worthwhile creation approve, a growth within the pupil begins."

Sister Helene illustrated how creative design may be developed from abstractions into symbols representing forms. This was an interesting display. Sister concluded her talk by showing the group some quick sketches made by 6th, 7th, and 8th grade pupils, some of the designs executed in brush and ink and others in pastels to show the variety of ways and means in creative art development.

The last speaker on the program was Sister Mary Louis, S. S. N. D., whose topic was "Obstacles to Creative Art in Catholic Schools." Briefly stated these obstacles are: Lack of proper supervision, lack of reference material, and financial obstacles.

Sister told how these obstacles have been overcome in the Milwaukee

schools, offering these procedure methods as suggestions for improvement in other schools of like circumstances.

This report is the substance of the material considered by the panel speakers for the Catholic College Art Association section meeting. The meeting was a most stimulating one and offered inspiration to all art directors to promote creativeness and individuality in student work in the school arts program.

ART IN A CHANGING WORLD

ARTHUR LISMER,

Educational Supervisor, Art Gallery, Toronto, Ontario, Canada

Any conception of Art must include the world of today. Art is not history and culture—it is not techniques and practice—it is not even beauty of appearance. It is more than pictures and crafts, sculpture and architecture. These are outward expressions and observances. They are Fine Arts, surely, but they do not summarize all the experiences of man. We must look deeper than the outside world—further into life than opinions, criticisms, and historical data. . . . We must look to the deeper nature of man, and into the character of human strivings to achieve amid success, sufferings, ambitions and frustrations, a higher dignity of life. Through Art man approaches divinity in creative intention; through understanding and sympathy man achieves a deeper meaning to reality.

All the higher emotions of life, all the dignity of human purpose—changing ideals and changing scene; sadness and poignancy; power, majesty, pomp and circumstance—are expressed through ART.

Put Art in the category of skills and knowledge about history and techniques, and its power as a developing force within man—within all individuals—is lessened.

Bring it into the arena of active life—of experience lived and shared, and we sense the attitude of the artist—of experiencing, seeing, sharing and doing. We appreciate the existence of the artist in all men by our capacity for enjoyment and participating in the experience of seeing and hearing sights and sounds of beauty.

It is a new conception of Art that will lead us to new ideas of reality. Reality is not something that we are, but something we desire to be.

Our problem is to estimate the value and purpose of Art today, not to study with veneration the dead patterns of a remote past. Art is here and *now*, as well as there and *then*.

Our danger is relying too much on knowledge of what has been, to direct us to our own inner impulses, and to what is around us—our environment — the racial, political, economic, topographical,

emotional, aesthetic and material surroundings—which includes the human mind and its reactions to all these.

Education must present a complete picture of Art—not an archeological one, nor an historical or statistical one, but a broader concept that will include the nature of human thought and action. Art as an academic and ponderous conception—as a tradition of ancient vintage that sustains contemplative thought today, is antiquarianism and merely documentary compared with the idea of Art as a powerful stimulus to happier and progressive experience of living. “Unventilated Culture,” is one writer’s summary of Art as it exists in the average mind. Stuffy sentimentalism, without any conception of what art can mean in the world of today.

But no definitions or deductions—statements and formulae, can describe Art. It is experienced, lived, and enjoyed—affecting every attitude and channel of human experience.

* * * * *

Our world does change. The constructional changes of contour and earth forms are slow and imperceptible. The development of new types and forms of growth in *animate* nature are hard to discern. But man changes; *his* world changes. There are radical, political, and economic changes. The consequences of intrigue and war, of industrial and commercial factors, the boundaries and ambitions, the movement and migrations of people, the new conditions of urban and rural life, mechanised labour, new conception of speed, and transmission of thought and sound,—new social ideas about the home, sex, and human relationships,—contributions of Science to fresher and overwhelming concepts of space and time, of evolution, of atoms and electrons, light and astro-physics. Sanitation, comfort, transportation, housing, government, and international relationships. All these change the world of men and his attitude to life.

Civilization today is the appearance of changing worlds, or a world in transition. We live in today’s world either as participants in the contemplation and enjoyment of its changes, or in the world of the past in the study of ancient or less remote, more romantic, or idealistic, forms. The world changes continually and insistently.

Civilization is an Art form—it has design.

Humanity changes. There are fundamental, immutable, permanencies, but they are changes none the less. Hierarchies and ethical ideals, religious, and spiritual and moral standards effect their changes in the nature of man and his attitude to the universe.

Art is the process not only of recording these changes; it is the mode of transition from one phase to another.

Definitions of Art are as frequent and as easily discarded as the clothes we wear. Each, old, and new, expression attempts to reveal

some new facet of human personality. We have argued and speculated, philosophised and experienced, but the question mark remains. What is ART? To attempt the elucidation of the mystery is the essence of life—to find a solution is the end of activity and growth. ART is life and growth, and every age has expressed its poignancies and sufferings, its triumphs and idealism by giving to outward expressions the conviction of inner emotional responses to the joy and pain of existence.

Paleolithic man lived in a cave—with fear and cunning as his dominant characteristics. A hunter with a mission to slay for sustenance, for food, clothing, and weapons. When the idea of expressing his fears arose along with his prayers for success in the hunt, he propitiated whatever powers he knew or feared by giving to the forms of his animistic worship the semblance or graphic realism. ART to him was the experience of knowing and fearing, and he left his records wherever his wandering mind and nomad nature found seclusion and natural surface for his paintings and drawings.

But his world changed; he found new clues to larger living, new and more effective weapons; his fears and efficiency were encouraged or submerged according to his opportunity and intelligence to take advantage of newer and more useful things—weapons, agriculture, tribal migrations and husbandry. To raise his crops, to pasture his animals, he had to have different techniques and more efficient armament for war, peace, and hunting. He learned to respect new gods, and beauty arose from his utilitarian demands on life. But he still feared, and revered through fear and magic the things he regarded as outside his material existence. Gradually he set up the images of his fear, and by ceremonial and sympathetic magic, he gave these forms the quality of beauty as it appeared to him.

His realism gave way to new concepts of reality. He had time to look at the hills and the stars. Dynasties, hierarchies, famine and war, fear and savage rivalry each in their respective areas and periods, inspired histories, beliefs, and forms of worship and idealistic concepts of their fears and longings.

The idea of a Nirvana, a paradise, a happy hunting ground, a nether world, arose, and a galaxy of saints and heroes, a folk lore, emerged. Each migration and monarchy, every form of racial influence, became a figment of human achievement and idealism. The legendary, mythological, the mystic and sublime elements in tribal history became the standard from which poetry, painting, literature, sculpture, architecture and handicrafts—sprang into domestic or historical forms, expressed in pottery, weapons, weaving and carving, painting and architecture, every age contributing its quota of human inspiration and service. Egypt, Greece, Rome, Byzantium and Italy, all produced

their standards of civilization and achievement, expressed in a tomb, a frieze of warriors, a temple shining on a hill, an amphitheatre—some storied arches supporting the flowering transepts and pillars.

These are the signs of growth, and of man's searching for the idiom to express his sense of adoration and worship. Mosaics, frescoes, stained glass, Greek vase paintings, the miniature and the mural, the printed book and the altar piece, the painted landscape and the aristocratic portrait: all these are expressions of this same growth. The pulsing sap, the writhing undergrowth, the lofty peaks, the seasons in their changes, the hill forms, and varied multiplicity of nature forms—these things are in God's creations, in the natural world, as expressions of the continuity and survival of life.

In the human life, and progress of human aspirations and relationships,—design is growth, and through *man's* design he approaches divinity and sustained spiritual and physical well-being.

Man is most like God when he creates from ideas and imagination things and objects that live in the world of man as living truth. ART is the manifestation of divinity in humanity.

The contemplation and appreciation of man has been given to the outer shell of experience—he is a looker on at the imitation of life: The professional artist, the connoisseur, the historical critic, and all those whose business it is to traffic in art and talk about it. All those who conserve and collect, those who esteem surface and fail to plumb depths, those who accept and expand outer appearances—all these are purveyors of half truths—the sheen on the metal, the highlight on the fruit, the iridescence of the butterfly's wing. Surface and prettiness, romantic vistas and pastoral sweetness, but death and decadence also. There is no continuity in appearance—or at least there is repetition but no law is manifested; only the brittle response to light and shadow, ephemeral acts of verisimilitude. Appearances are deceptive, and no Art prospered long by giving an outward gloss to something that had a deeper reality.

So the fundamental things in life require deeper perception. Participation in the living experience of growth demands an identification with the character—a merging with the form and design of the living truth. That Design is growth, and life is a continuous revealing of eternal and profound moving and springing of new truths.

In the story of art in the life of mankind—which is a greater epic and a nobler theme than any exploit of military occupation, greater than any royal lineage, more courageous and far-reaching than any hierarchy, dynasty, or political history;—in this panorama of man which history brings before us, the efforts to come into contact with a reality are clearly indicated. It is the story of creation, unfolding plan and purpose of humanity in time and place; but our history books

neglect this evidence of man as a creative being. We have not yet learned that when man is most possessive and destructive, he is most evil, and when he creates he is most like the gods he worships.

Life itself is a work of art; life passes, and art endures. It is the most continuous and convincing picture of the manifestation of divinity in humankind. There is the immortal recurrence of human aspirations that through the creative aspects of looking, listening, and doing, mankind will reach a deeper reality—a glimpse of paradise through the beauty he creates to adorn the shrines, the festivals, the printed pages, the metal, wood, and stone that typify his manifestations of worship and praise.

What greater conviction do we need that beauty exists in the heart of man, like prayer and thankfulness, than to see this eloquent visual panorama unfold as the ages run—sometimes in a temple shining on a hill, a fragment of bronze or marble, or a painted screen, or the gay decorations on a peasant's gown. A thousand baffling and colourful vistas lead into the conception of truth and beauty in nations, individuals, and periods.

It is this visual story that education should unfold, rearranging the hills and valleys of achievements—releasing for newer ages truths and purposes that were hidden to past ages. Our children should learn the story of mankind in its creativeness, as well as in its possessiveness. We must unfold order and beauty, if we believe that our civilization has any form at all.

What manner of men among us today believe that what we read and see in the outward aspect of nations, and hear of war, intrigue, passions and hatreds loose upon a world that lends a casual ear and too ready belief that these are truths about all peoples—who believes today that these outward trappings and appearances are living truths of all mankind? We know that they are outward things, and not inner strivings. Deep within the heart of man is this craving for peace and beauty. Some ages have given it expression, many individuals have given it more than a local appearance. They have, through music, pottery and painting given an age-long picture of their times and place and of the inherent dignity of human aspirations.

These are they who have the "victorious attitude to life." They are makers of history and forgers of links in the continuous chain of beauty and experience, handing the torch to another and succeeding age.

We read it as history, biography, and technology; we see it in museums and art galleries, but its deeper imprint is in the soul of mankind, and neither war nor tyranny can efface *this* history. "The past is not behind us, it is within us." In ourselves, according to our stature and opportunities, we inherit the beauty and experience of ages, whether we know it or not.

The changing world moulds newer forms—new interpretations of old theories, but it is still the same story—that we must create or perish. And the creative urges have kept mankind alive in spite of all the destructive forces in history.

Bach, Shakespeare, St. Francis, Leonardo, Copernicus, Van Gogh, Einstein, and a host of greater and lesser men. Their world was not one of random thoughts and impulses, it was a world in which thoughts, sounds, forms and colours had design and meaning. Their real world was no mysterious realm of dreams and myths. It was a real world of convincing truths to which the minds and spirits of creative men had access, and from which they obtained, as from a promised land, such gifts supreme; a symphony, a new force for love and service, a carved statue, or a new conception of law and order in time and space.

To us who dwell on the outer fringe waiting for the travelers in this reality of all worlds, comes the delight and sustenance from their discoveries and revelations. Or, as Bergson puts it: "We warm ourselves at the glow."

Life is changed, our world is changed, ever so little, perhaps, but it does change, and life is richer and more full of richness in appreciation of Art and living.

APPRECIATION IS AN ART IN ITSELF.

To appreciate is to feel—to participate. Through the eyes of artists we sense the order in the universe, the fragrance in looking and seeing the world around us as beauty and significance.

This form of changing education and outlook is our reward for giving abundantly to the achievements of those who see further than ourselves. It is an age long, never-ceasing process of giving and receiving.

Education to be progressive should provide a never ending procession of new ideas—typical things in the world of creative effort. It should seek to bring the living things from the past for the sustenance of the present—not the dead past, the battles and suffering, but the simpler things that people have ever used to sustain life: objects in technology, utensils, weapons, food, travel, costume, architecture, crafts. These are living history; from their most primitive origins man has evolved a way of living; each new age contributed its quota of essential experience according to the times and climes of their need. Dwellers are high steppers, and those who live in valleys nestling beneath the craggy hills; nomads who dwell in tents—Arabs or Western Indians; the Zulu hut and the palace of power; the fishing stage and the stately bridge—ancient or modern, they tell their story of skills, materials, aesthetic sense of design and proportion, period, style and character.

How people dress, weave, embroider, fashion new designs, and

shapes for jungle wear, or city street; how people travel in canoes or liners, in dog sleds or aeroplanes; whether they soar or creep;— speed, and its relation to the beauty of streamlining and power; weapons for protection and aggression—armour and projectiles, swords and tanks—all these have their history and all their origin in a public and private need. They were designed to serve. Things we see in museums are not only objects of anthropological and scientific interest. There is another side to them; they once served the needs of man. This plough, this shoe, or piece of furniture, a marriage chest or a throne—all have their own unique history; each has a story of origins, development and achievement. To those who used them they were a part of their lives; to us who see them they are records of how folk dwelt, what they did, how they fashioned their lives according to their environment—in short they are the sinews of the living body of things that were, that are, and will be.

We cannot escape this emotional element of the changing world. It is all Art; it has beauty, form, progress and significance. Educationally, it leads right into the heart of the present, and as such we need to re-fashion our attitude towards such things. They are sustaining and creative of new thinking and new progress for the life of today.

There is so much in education for children today that fails in its purpose to educate, because it has no inner core of vitality. It adds to knowledge but not to capacity and curiosity about the life of today. The danger in our sophisticated world is in the acquisition of skills that have no purpose—in thinking that has no end but in absorption and examination, and in tasks that lead only into formation of precise and accurate habits.

Consequently our generation of young people who have been through high school and university have touched only the fringe of this wonderland. They have come to believe that the things they enjoy, use, and adorn themselves and their surroundings with have no history of origins and process, no thought or creative inception. They are just things for use and destruction, things which have fallen inadvertently into their lap. We accept, and fail to wonder. Our experience of using and seeing is sterile understanding and wisdom. We have lost the art of enjoyment of their beauty and design.

Education should restore this balance in the young child, gradually providing him with a picture of himself and his environment—who he was, why he is here—why he lives in his own day and place; and the story of the origin and growth of his environment. He should be led from that to the story of others, and many many things he sees in use and of which he knows little—people in other lands and periods, their story of migrations and settlement, their worship, festivals,

poetry, folk-lore and craftsmanship. For these are the true stories—more vivid and wonderful than those of antagonisms and conquests.

THE TEACHER'S ART PHILOSOPHY

SISTER HELENE, O. P.

Director of Art, St. Joseph's College, Adrian, Michigan

In the whirlpool of complexities called the educational system of the day there should be a calm, unruffled spot, sheltered by simplicity, for the art program. While pedagogues harangue about integration, credit-hours, curriculum expedients, and all the other ponderosities of their profession, it ill befits the artist to be impressed, much less depressed. And, yet, to lay a finger on the disordered pulse that causes more heart-ache and headache than many another thing in the schools today would be to point to the lack of a simple approach to the art problem. That it is a problem at all proves that it has been caught in the whirl, has been wedged out of shape, and that strong hands under a simple philosophy must save it.

There is a reason why teachers in general regard the art lesson as the major tragedy of the program. They are habitually disappointed with the results. Behind their defense mechanism they comfort themselves with the honest admission that they are not artists but that they do the best they can. That, even if I have arrived at it abruptly, is the point I wish to make. Square pegs in round holes must feel uncomfortable. But the misfit casts no reflection on the value of either square pegs or round holes. It is the combination that is unreasonable and impractical. The teacher has attitudes and intentions proper to and serviceable in academic fields; the artist has a philosophy and purpose peculiar to his art. To ask one or the other to be a combination artist and teacher is a contradiction of terms until they can be unified by a single philosophy.

Art may be listed on the program in the same ink used to write algebra and gymnasium. The teacher, thanks to well-meaning normal outlines and pseudo-artistic journals, goes in to meet the art class with a list-of-facts-to-be-memorized as strongly fortified as the ones she lays before the ancient history group. It is just another class. There are the requirements. There are the exhibits and contests. There are plans and disappointing results. There are art conventions but teachers attend them. (When artists attend they talk like teachers and lose their identity.) Conventions follow conventions. Supervisors worry about art teachers, teachers worry about art supervisors, and the circle gets vicious.

According to convention procedure, I must not suggest a cure-all. Everything forbids cure-alls—everything but my conviction that there is one.

It is so simple as to look suspiciously like nothing very important. Many things with art value are like that. I am not in the circle so what I may be forced to say has no element of personal defense in it. I am neither teacher nor supervisor. I respect the effort that uses boulders where featherweights would do. I do happen to know that school systems and state universities issue courses of study in art. For amusement I collect art manuals and drawing books. On occasion I have been moved to tears by normal exam questions and their answers. (I was not taking the exam). I like to visit school exhibits accompanied by the exhibitors. Yearly as I listen in on art conventions I grow to realize I am more and more out of step. All those things that worry the rest don't disturb me at all. I wait in vain for someone to air my set of grievances (for the real satisfaction of conventions is the assurance that others are in the same difficulty). Other's methods are my destruction. For you see, I am an artist, one of those artists who looks at things upside down. I do them upside down, furthermore, and the people who work with me (you would call them your students) do them upside down too, though I have never suggested such nonsense. Even when we think upside down we enjoy it because it makes the things that worry other people seem simple to us. Somehow, though I come back from conventions and report that we are all out of tune, no one ever suggests that we follow the dissatisfied crowd.

That is why my being on a panel now is really a colossal joke on me. Fact is, I found myself getting so close to the right place to name the simple expedient that the sheer simplicity of it seems the hardest thing to expose and I'd even tell a joke on myself to delay the exposition.

To exert a strong artistic influence all the well-meaning teacher needs is an art philosophy. She may claim to be unable "to draw a straight line" herself, yet she may inspire masterpieces. An art philosophy implies that set of mental gyrations peculiar to artists of the higher order, who must of necessity be simple folk. With an art philosophy, an artist's viewpoint, any teacher may free herself from the confusion that is the result of stressing the wrong side of things. She can value what an artist values even though it appears insignificant to supervisors and Johnny's mother. With an art philosophy a teacher has sense of humor enough to laugh at the thought of *teaching* art. And when she realizes that, she has amusement left to appreciate the fact that in the art room she, or anyone posing as an art teacher, is a nonentity.

And the whole revolutionary scheme revolves around this: the teacher is trained to stress facts while the artist stresses feelings. The more accurately his manual skills convey his feelings to others the more valuable he becomes as an influence for others. Given more

normal outlets like artistic expression and people with the power to feel intensely would not have to resort to home-breaking, border-line cases for psychiatry, and petty to major crimes. The artist trains his judgment to respond to his sensations until he projects his feelings to others that they may experience what he has felt. If his feelings are good, then the thing he makes is good. Purpose governs value. There isn't a thing simpler in the whole gamut of Thomistic philosophy than the means in the hands of an artist for good. To produce beauty for its own sake is the dead-end of the Arts. The artist's prime concern must be a zealous seeking for experiences, observations, and experiments which will vitalize his work. Culling facts compiled about other artists would be fragile fare for his talents. His output may reach the light of day or even the spotlight of ages but in his memory the successful struggle with a medium and the will to work is satisfaction unto joy.

See a teacher, now, with these attitudes. The exhibit terror becomes an incidental requirement rather than the end-all. She is free to concentrate on the elements of patience or vitality, progress or sincerity in the work. Whether or not it must represent the class on the school bulletin board is of no moment. She will encourage personal joy in working and minimize the external value of an exercise. After all, most school art never goes beyond the documentary state. She ceases to apologize for her own skills because nobody needs to know about them. She doesn't need to subscribe to sundry magazines to "keep up" if she stops to feel the material that lives in and about her. And this approach through feeling need not be relegated to specialized realms. From pre-school caricaturist to Prix-de-Rome winner all are so constructed that they feel before they know things. The child with no prejudice from factual learning is far more accurate in his artistic judgments than an adult who sees as he must because a certain authority says so.

Considering that the child is so well equipped artistically by nature, we find the efforts of picture-study manuals and how-to-look-at-picture books are pathetic adult attempts to make the child stop seeing beauty so that he can regard our dilution of it. I fear this is typical: we select a gentle pastoral for a ten-year-old's contemplation; call his attention to the grouping of sheep and trees, to the creek with its distant mill; we elaborate on the sounds that the picture suggests, the gray coloring, and the twilight calm. As a climax we ask him to write a story suggested by the picture. On his side, he has the experience of the average city child, situated so fortunately as to have two trees in his meager yard. He has never seen unbutchered sheep, a creek, or a mill—outside of the movies. His sunsets come filtered through apartment towers. As for a story evoked by a landscape—his whole mechanism goes numb—that scene hasn't raised a quiver of feeling.

His only resort is to guess what response the teacher expects. He gets something together, satisfies the teacher that the assignment is in, is awarded a mark, and the picture is catalogued as another hurdle cleared.

On his side, too, the child has a list of glorious discoveries that he wouldn't think of sharing with the unsympathetic. He knows where there are beautiful little rainbows with rich deep tones under them to make the bright colors stand out. What if they are in that spot of oil under his father's car? They are beautiful. He knows just how the veins mark the best marbles—by close association with his favorite "shooters." He is a keen judge of balance and proportion. Most of his experiences intimately depend on whether he keeps his balance or loses it. Most of all he runs and shouts because he is a seething mass of intense feelings bound up in dreams he cannot tell without someone saying, "Such nonsense;" That very exclamation is his passport to the realm of art. Those dreams are the stuff that pictures are made of and he is a potential gallery. He resents being taught things he knows so well.

Does this mean the teacher is out of a job? That she can find no place in the art program? If she will accept her modified role, she is the greatest art patron of all times. Where she has suppressed feelings now she must agitate them. That plea is no Soviet echo. It means that the teacher, according to this scheme of things, arranges the favorable conditions, stimulates the imagination, increases the chances for artistic experiences. She must be the exciting element, set the scene on fire, and then escape to a safe distance—so that she will not be tempted to suggest that things be done her way. It takes control at first because the academic habit is strong and the artist-role a brave acquisition. She will worry about a thousand unimportant little things at first but the "fussy" stage will yield to the broad overview that is joy in work, joy at work because all four Causes are at work.

When this simple philosophy becomes the basic principle a great many Victorian curliques will disappear. They are rapidly vanishing where this thing is being done. Numbers of isolated schools have enjoyed the idea for years and, in conclusion, I quote the brief forward to teachers in the Detroit Archdiocesan Art Appreciation program for the grades:

"The work at hand is to increase the number of the child's artistic sensations so that his judgement will be trained to sensitiveness. Facts, alone, never lead him to appreciate. He may use them only in so far as they develop feeling. For example: Display a Navajo rug to the average nine-year-old. The bold colors and pattern delight him (sense reaction). He sees it is a rug and realizes the fitness of its form and weave though he does not understand the reason. Tell him an Indian made it but this is not necessary to appreciation. If he has ever woven something he enjoys the rug much more because he knows, to an extent, how the Indian felt when he made the rug. To know all possible

facts about Michelangelo is nothing to the respect for him that comes of trying to carve a single stone.

"In order that feeling and sensitive reactions may precede factual learning, a demonstration has been placed before the Presentation. The teacher, like a good magician, must not be too eager to explain the tricks. Use the Presentation when the enjoyment seems to wane and use it then only as a stimulus to sensation.

"The Demonstration and Observation material is the simplest possible selection within the range of ordinary conditions. Only one is really necessary but our goal is to supply the greatest number of artistic experiences.

"A final test and anything like drill have been omitted. To bind Art too closely to conventional procedure would kill its spirit and defeat our purpose.

"Stressing feelings may be a new approach for the teacher. It is the artist's method. If the teacher will abandon the fact-attitude, the 'art lesson' terror will disappear and appreciation will teach itself."

THE TEACHER'S PURPOSE IN TEACHING ART

SISTER MARY CARMELYN, B.V.M.,

Mundelein College, Chicago, Illinois

Eric Gill in his charming method of presentation tells us that

"Art is skill—skill in doing or skill in making

Art is deliberate skill—skill with mind behind it.

Skill in making and skill in doing are both loosely called art.

Skill is an activity directed to an end in view—the end in view being man's good, his last good, Heaven.

An art which pleases the senses only and does not make its appeal to the whole man is necessarily bad art.

An art which pleases the mind only and does not please the whole man is necessarily bad art.

That is good art which pleases the senses as they ought to be pleased and the mind as it ought to be pleased.

In every department of life there are a few artists, a few responsible workmen left, a few peculiar people."

(From *Beauty Looks After Herself*, by Eric Gill.)

And so we as artists and teachers may identify ourselves with these peculiar people, our purpose, whether it be directed in the schools, high schools, or colleges, that of training individuals to be useful members of society by the use and appreciation of good art as a means to attaining the final good, Heaven.

Our Holy Father, in the Encyclical on Christian Education, has defined "the proper and immediate end of Christian education to be that of cooperating with divine grace in forming the true and perfect Christian, that is, to form Christ Himself in those regenerated by baptism. For the true Christian must live a supernatural life in Christ and display it in all his actions.

"For precisely this reason, Christian education takes in the whole aggregate of human life, physical and spiritual, intellectual and moral, individual, domestic and social, not with a view of reducing it in any way, but in order to elevate, regulate and perfect it, in accordance with the example and teaching of Christ.

"The true Christian does not renounce the activities of this life, he does not stunt his natural faculties, but he develops and perfects

them, by coordinating them with the supernatural. He thus ennoble what is merely natural in life and secures for it new strength in the natural and temporal order, no less than in the spiritual and eternal."

In this great program of education, art must, of a necessity, permeate every fibre of the well-woven fabric especially if we accept the definition of art as the things well made by man, and of the Fine Arts as the things well made by man for the use of the spirit rather than of the body. At the time of Constantine, when the Church emerged from her enforced seclusion, she adopted the existing arts as they were, gave them a new content, and gradually reproduced in them an almost sacramental character. For a time, it is true, the arts have not functioned so well in the Church, but this is due solely to the dearth of ecclesiastics capable of and desirous of making the most of art. Fortunately, this era is becoming ancient history. "Art, which is the visible manifestation and to a certain degree the creation and isolation of beauty, is in its highest aspects the expressions of emotions and aspirations, so high in character that they admit of no other voicing."¹

The search for beauty and the creation of beauty through art has been one of the indisputable claims of man since he learned successfully to cope with the elements of nature and provide himself with necessary food, shelter, and clothing. Art as a necessary part of life belonged to everyone up to the time of the Renaissance. "Beauty was recognized as the best that could be seen, heard or created, art as the best way of doing a beautiful thing. Beauty was gratefully accepted as a very special gift of God, and art was fostered because it somehow and mysteriously glorified material things so that they seemed less unworthy to offer to God, and because it furnished a new and eloquent language for the expression and communication of spiritual truths and was vastly useful in spreading and enforcing the Catholic Faith. Art of every kind, if it is vital, relates itself intimately to life, is, in point of fact, a sort of symbolic expression of that life—that is, life in its highest aspect."²

A society devoid of art may possibly be civilized but it is undoubtedly lacking in that higher quality of culture which makes for complete living. Society is composed of individuals, and its level of culture and refinement depends upon the culture and refinement of the aggregate of its members. Culture implies a certain breadth of view, provocative of a sympathetic understanding of the strivings, accomplishments, and the failures of fellow beings.

Just how we hope to equip our students with this desired culture while still considering one of the most vital elements necessary for its

¹ *The Catholic Church and Art*, by Ralph Adams Cram.

² *The Catholic Church and Art*, by Ralph Adams Cram.

acquisition as a dispensable luxury—something to be added or subtracted according to the whims of administrators and the fluctuations of the budget, is something of an unanswerable question. It is, however, becoming dreadfully obvious that we are permitting our students to escape us quite artless. It is true that there is an ever increasing feeling of uneasiness and a conscious realization that something should be done about art, and our schools and colleges attempt to include art in their program, but not yet has it become indispensable to the rest of the curriculum. Administrators have not yet been spurred to the point of united action, due possibly to a hazy realization of the aims of art education and the means of attaining these aims.

The main obstacle in cultural progress has been the placing of the artist in a sphere apart. In our schools we deal with thousands of children, some of whom will never advance beyond the eighth grade, others beyond high school and some the liberal arts college. About two per cent will go beyond and into professional practice. It is our duty, therefore, to equip these students with a knowledge of the means of evaluation of good art, since they must, no matter to what extent they may be educated, apply these principles day in and day out. Dr. Coomaraswamy has said that "the artist is not a special kind of man, but every man is a special kind of artist. Every activity involves what we should now call an aesthetic process, a succession of problem, solution, and execution. Materials part, whoever acts, acts in the same way, will following the intellect, whether he makes a house, or studies mathematics, or performs an office, or does good work." Mankind is continually being tested in art appreciation, and our contribution to the beauty of posterity will be as severely judged by our arrangements of cities, streets, the planting of trees, etc., as it will be by our paintings, sculpture, and architectural achievements. This unfortunate rift in art education is the result of placing artist and layman back to back rather than hand in hand. We are all potential artists of varying degrees of excellence.

Again quoting Ralph Adams Cram: "A society which preserves in its people a strong sense of responsibility and at the same time a clear notion of what is good (and a knowledge of good is bound up with a knowledge of truth; for you cannot will what is good without knowing what is good)—a society which preserves among its people a high level of responsibility and a clear notion of the good to be willed, will be a society in which the arts will develop strongly and it will be a society in which all ordinary workmen, as well as the most intellectually gifted ones will be, in a true sense of the word, artists—the people will be artistic. History, both written and that preserved in museums, proves this to be true." In a case where the opposite view is held art will languish and become the property of a few, irrespective

of religious or political influences—a situation we are facing at the present time.

Now we know that all faculties and power develop with use and decay with disuse. People who do not use their mental powers remain more or less idiotic; failure to make use of any one human organism will ultimately cause that organism to degenerate. We are trained by what we do and there is no other way of attaining to a full life.

The general objective of art education, as stated before, is to recognize and foster this innate ability for artistic creation and drive home the idea that creative power is a Divine gift. God has, in His great generosity, presented us with innumerable gifts, which we use in varying degrees of excellence. To use them to their full extent would number us with His saints. We may not use them fully but we do not abandon them completely to those who do appreciate them at their full value. We do not say prayer is not for us even though we do not rise to the sublime heights of contemplation. But how many of our teachers are heard to protest that art is not for them!

The teaching of art in our schools demands well-trained teachers and this duty rests with our Colleges and Universities. Assuming we have properly prepared teachers, their aim should be to foster an intellectual approach to art—there has been too much emphasis placed on feelings. A child acknowledges no insurmountable difficulties when attacking new materials; he uses his head, examines the means, tries them out, and then proceeds to do his work. He is not encouraged by being kept amused or by the accidental production of a bit of good art, but by improving step by step in ability. The teacher should function as a guide, a companion—a creative artist, using appropriate discipline, toward a consistent development of his powers—not as a dictator. As the child develops he will require more and more assistance. Free creative ability has been carried to an extreme in some cases. The principle involved in this practice is that study is not primarily a matter of acquiring useful knowledge or discipline, but rather a means of developing personality or emotional poise.

High Schools have made art classes the means of acquiring useful skill with a tendency to specialize in various phases of art—in other words, a poor imitation of art school training productive of that much-to-be-avoided exhibitionism, at the expense of real understanding—something of little or no use from the standpoint of general education.

Arthur Pope, in *Art, Artist and Layman*, has presented an art program for the various levels of education. He summarizes it as follows:

"In the elementary schools the art teacher's purpose would be (1) to inculcate an understanding and feeling for general principles of order through a practice of elementary problems in design; (2) to develop visual knowledge and, to some extent at least, a vocabulary

of form and tone through practice in imaginative drawing and painting based on direct visual experience. . . (3) a study of fine examples in connection with both of these objectives, especially for training in discrimination, which should be the principal aim in all this teaching in the schools, and also for widening the child's outlook, increasing the capacity for intelligent appreciation of visual art of all kinds. . . ." The function of the museum in this particular is generally recognized.

In our High Schools we should aim at: (1) "a study of elementary theory of design and of the materials and terms of the various arts; (2) a study of fine examples as in the elementary grades, but possibly in a historical manner, . . . with art regarded as a definite part of the life of each period considered . . . (3) An application of the studies to problems of everyday environment. The success of this will depend largely upon the ingenuity of the teacher. (4) Practice in drawing and painting as an aid in the understanding of principles."

In Colleges the study of art should be made a vital part of general education. "As in the earlier stages this is the natural function of art on the college level, while advanced specialization should be reserved for those adequately equipped to proceed toward professional practice. Intensive courses in History of Art, rather than broad surveys, and courses in theory and practice ought to be made familiar ground for all students."

"If," says Julia Hyneman, in *Landmark*, for February, 1935, "instruction in drawing and painting could be included in every child's normal education (as it should be to inculcate the fine art of 'seeing') standards of accomplishment would be so high that only the inextinguishable geniuses would survive the inevitable comparisons."

Following this program we would succeed in making the theory and practice of art something of an everyday necessity for all and over and above, raise the standards of our professional schools.

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THE VALUE OF EXTRA-CURRICULAR WORK FOR THE ART TEACHER

SISTER PHILOMENE, M.A.

Director of Art, College of St. Catherine, St. Paul, Minn.

In response to the request of our chairman, Sister Esther, I have prepared a paper on "The Value of Extra-Curricular Work for the Art Teacher." In order to treat my subject with a broader vision I sent a questionnaire to which some of you have contributed. May I now take the opportunity of thanking you. I found your suggestions full of inspiration and sparkling with the zest of fresh and wholesome ideas.

During our experience as teachers of art we have undoubtedly had many opportunities to do extra-curricular work. Probably we have accepted our portion as a matter of course, without realizing that we ourselves were reaping benefit, even more fruitfully than the pupils we were directing. Our regular class room teaching, because of its very nature, a more or less planned situation, repeated at regular hours, has the tendency to become a stereotyped procedure, but the extra-curricular activity has in it a new impetus, that of the unexpected, or a surprise.

Through these extra participations we see on the horizon of art a greater opportunity to extend the influences of art. A larger number are reached, fresh talent is discovered, practical applications of the principles involved in the teaching lesson are found, and these activities demonstrate the usefulness of art knowledge. We see pupils finding ways to utilize their art training. Art objectives become revitalized. There are opportunities to enjoy together, in a friendly way, art experiences of various kinds, and intimate associations of pupils and teachers occasioned by these activities form interesting and enduring friendships. Thus art becomes "A Way of Life." The pupil is regarded as a whole. We see him using art, not only for "art's sake" but also for life's sake. His ideas and problems become our most vital concern. They stimulate our efforts. We become more practical, more social. Our interests are integrated, we gather new ideas for problem motivation, we get a better understanding of the thought and needs of others. All sorts of new knowledge are picked up from other specialists working on the same project. Then there is the joy of giving these same specialists a new grasp of their problems. To see students developing qualities of leadership, initiative, social minded-

¹ Haggerty, Melvin E., Late Dean of the College of Education, University of Minnesota and Director of the Owatonna Art Education Project. The University of Minnesota Press, Minneapolis, Minn.

ness, and a school spirit through their contact with art, is a refreshing experience for any art teacher.

These experiences come through many channels of extra-curricular work, and judging from the returns of my questionnaire exhibits rank first, posters almost parallel exhibits, while art club direction, stage-sets, parties, art appreciation conferences, lectures, excursions decrease in the order named. Other art experiences were: style-shows, pageants, dance dramas, school annual, school paper, life masks, making of slides for various departments, camera club, and art appreciation bulletin board. One of the most interesting of these experiences was the instance of a "Home and Family-Life Department" being responsible for the construction and maintenance of a Practice Home. Not only the girls who live in the model cottage on the campus, but each student has become room conscious, and a new spirit has gone into the setting-up of the student's personal effects. This project is being carried out at St. Joseph College and Academy, Adrian, Michigan.

Last year I had the pleasure of visiting the Owatonna Art Education Project at Owatonna, Minnesota. There art has spread over the entire town. Shopkeepers get posters fresh from the hands of the school children; they have their windows decorated, and advertising displays set up by the pupils of the school to tempt the prospective buyer. Pupils and faculty have been invited by interested home makers to rearrange furnishings and to advise in regard to redecorating and purchases. The town power-house was one of the first to put in a request for services. The faculty and students worked out a modern scheme for which the town can be justly proud. Back yards have been cleared of weeds and debris and under class-room supervision landscape designs have been planned which are carried on by adding each year trees, hedges, bushes, vines, and flowers, as soon as financial circumstances will permit. This is truly a project in which every member of the family can take part, not excluding the neighbors.

Here the extra-curricular activity and the co-curricular work hand in hand and Owatonna citizens are realizing "Art a Way of Life." The art department functions as an advisory clinic, which I assume should be one of the most used of all the extra curricular activities in art education.

Teachers prepared to guide and direct extra-class activities are, according to Eugene S. Briggs,² President of Christian College, in greater demand. To ascertain the feeling, regarding these activities on the part of school men throughout the country, President Briggs made a careful study. To this study 161 secondary school principals contributed. The data were supplied from forty-five states. These principals are from schools employing from 2 to 167 teachers and

² School and Society, May 15, 1937, Vol. 45, pp. 693-696.

My particular observation in preparing this paper was that in schools where extra-curricular activities are in demand, art was not listed among the activities participated in. Several responses to my questionnaire may throw light on the reasons for this. They are:

1. We believe extra curricular work in art should be for those schools which do not offer art as a requirement or an elective.
2. Lack of sympathetic understanding of the real value of such activity on the part of administrators and class teachers.
3. Lack of school equipment.
4. When there is only one art teacher in a school and classes are large, some having forty pupils, I feel that too much extra-curricular work is an excessive drain on the teacher, so she can derive no benefit.
5. None, I do not believe in extra-curricular work. Art work is far too important to have much good come from a thirty minute period once a month after school hours.

The question before us is: Is participation in extra-curricular activities desirable on the part of the teacher of art? Most people say, "Yes."

The points of controversy regard:

2. The optimum amount of time to be devoted to it.
2. The means of developing sympathetic cooperation with other departments.
3. The furnishing of needed equipment.
4. The qualification of the teachers for such participation.
5. The keeping of such participation vital, even while it must remain subordinate to regular class work.

THE TEACHER AS DIRECTOR OF CREATIVE ACTIVITY

SISTER MARY HELENA, O. S. F.

Alvernia High School, Chicago, Illinois

At an exhibition of the work of his pupils, Professor Cizek was asked, "How do you do it?"

"But I don't do," he protested with a kind of weary pity for the lack of understanding. "I take off the lid; some art teachers clap the lid on—that is the only difference."

Deep within every human being is a vast imaginative power. As long as this power is not stifled, as long as the lid is not clapped on, expression will out. Creating the right atmosphere is the first consideration of the teacher if he wishes to direct the pupil toward any creative activity.

Only an artist can impart the poetical understanding of the world. Others lack the delicate intuition to perceive what another had in mind. Ouspensky in his *Tertium Organum*, says,

. . . the artist hears the voices of stone, understands the whispering of ancient walls or mountains, rivers, woods and plains. He hears the voice of the silence, understands the psychological differences between silences.

Francis Thompson (one always pronounces his name tenderly) was a great poet because he learned how to keep the soul of a child. Emily Dickinson had lovely dreams, not too grown up; Shelley sported gaily with "The Cloud;" and Fra Angelico wove lacy patterns on his angel wings, all in the happy spirit of play. If the teacher, whether in college, high school, or the grades, can labor on as if

"In the mud of scum of things

There always, always something sings"

there will exist freedom, informality and naturalness, the first requisites toward the creative impulse.

The finest that we as directors may offer to the pupils is our sincere approval when a bit of the inner spirit of him speaks an individual note. Not all before us are geniuses, and they cannot always decide what is good and what is bad. They are puzzled as to when the real self speaks or when the superimposed self mimics. If we at the very first sign of a worthwhile creation, approve, a growth in the pupil begins. Other classmates discover what has delighted us, and they, eager to meet with our approval, set aside the imitative personality

¹ Lemos, Pedro, J. "Glimpses of Professor Cizek's School in Vienna." *The School Arts Magazine*, December, 1930, p. 223.

and come out of themselves for a time at least, and put a part of their soul on paper.

Yet here is where too often the crux of the problem lies. Teachers do not always know what is commonplace and what is the work of the artist. Just how to acquire the ability to make that subtle distinction is difficult to say; although without a sense for the difference the director becomes a shadow for those who are searching for light. As Dr. James Parton Haney has said:

Full many talk of art, to shape its laws;
I know these not, for all I surely know
Is that the urge of Beauty moves my heart,
And out of this my work springs as a song.
The learned cavil much, but never one
Shall guess Art's secret, till he doth essay
To sing this song himself. Then he shall prove
That in his own endeavor, naught may weigh
Of rule and counter rule, save only this—
Whate'er he fashions shall be done for love.
So fashioned and so felt, my work is born
Of longing to transmit the joy I've known
To countless others, that these too may feel
The rapturous thrill which its creation gave.²

The happiest hands are the creative hands, and the creative urge is always greatest when a need arises. In proportion as art relates to every day life, it grows in meaning. Therefore in presenting a problem it is important to create a desire for its accomplishment.

There is such a range of possibilities for creative work than one cannot begin to enumerate. In the craft field, in designing, in painting, there are endless vehicles for visualization. Wood carving, soap sculpture, pottery, mask making, weaving, stencilling, batik, and leather work hold interest for one group. Another class may find more delight in linoleum block printing and etching. The older girls, more "home-minder," are always eager to undertake designing, whether in fashion, interior decoration, murals, or stained glass. Others express themselves best in drawing and painting in varied media. New ways always add new interest; therefore the greater the variety of media, the greater the creations.

One of the big demands from the high school art department is the poster. Plays, games, sodality drives, and events of importance all call for advertisement. The poster field and its influence on quick thinking and definite planning is far reaching in putting forward the original mark. Because the pupils see an immediate use for the work, the desire for creation is present. If the pupil has a good command of method, it encourages the expansion of his idea. In poster, for example, one would begin with the layout, and an idea will easily develop.

Best-Maugard's method of creative design, by developing ab-

² Slater, Olive C. *The School Arts Magazine*, May, 1926. Vol. 25, p. 562.

stractions into symbols representing forms, is excellent, and can be applied here very well. With a line as a foundation one expresses the inner idea or emotion. Adapting the object which represents the idea to it, a symbolizing takes place, and a composition can be built up.

After the students have worked on layouts and ideas, it is of great help to pin up these rough sketches and let the group gather informally around them for criticism. Thus creativeness of thought, practice in criticism and judgment, and incentives for improved work in the future are provided. What happens in the pupil's mind is more important than what happens on paper. First we paint what we *think* of Nature, and then we examine Nature to correct our conceptual images, but bestow on those images that which Nature does not possess—the mind and soul of man. If one goes out to sketch Mr. Brown's form, it is not the house and the windmill and the creek, but rather the spirit of peace or spring or winter one wishes to picture. The rest are merely incidents that assist in producing our higher intentions.

Method is not all that counts, for without that singular force—the soul, all laws are futile. Or as Olive Schreiner tells us in her stirring allegory, *The Artist's Secrets*:

There once was an artist who painted a picture. Other artists had colors richer and rarer and painted more notable pictures. He painted his with one color which had a wonderful red glow; and the people went up and down, saying, "We like the picture; we like the glow."

The other artists came and said, "From where does he get his color?" They asked him, but he smiled and said, "I cannot tell you," and worked on with his head bent low.

One went to the far East and bought costly pigments, and made a luminous color and painted, but after a time the picture faded. Another read in the old books, and made a color bright and sparkling, but when he had put it on the picture it was dead.

But the artist painted on. Always the work got redder and redder, and the artist grew whiter and whiter. At last one day they found him dead before his picture, and they took him up to bury him. The other men looked about in all the pots and crucibles, but they found nothing they had not.

And when they undressed him they found above his left breast the mark of a wound; it was an old wound that must have been there all his life, for the edges were old and hardened; but Death, who seals all things, had drawn the edges together and closed it.

They buried him. Still the people went about saying, "Where did he find his color?"

And it came to pass that after a time, the artist was forgotten—but his work lived.³

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OBSTACLES TO CREATIVE ART IN THE CATHOLIC SCHOOLS

SISTER MARY LOUIS

School Sister of Notre Dame; Art Supervisor, Milwaukee, Wisconsin

I have been asked to speak on the obstacles to creative art in the Catholic Schools. Briefly they are these: inadequate preparation on the part of teachers; lack of proper supervision; lack of reference material; financial obstacles. In the time allotted to me I would prefer to state how we have overcome these obstacles, which I think would be of greater benefit to you.

I shall begin by telling you of the personal preparation of our teachers for the work of teaching creative art. Every teacher is expected to take some fundamental courses in art, which include methods of teaching art. These courses have been given, and are still being given during summer schools, and on Saturdays during the year. With

³ Schreiner, Olive. "The Artist's Secret," *Dreams*, Little Brown and Company: Boston, 1916.

this preparation as a background, a most intelligent and a more systematic method of supervision can be carried on. Since most of our Sisters have this necessary preparation, it was deemed advisable by the supervisors to appoint a full time art supervisor for the community, who could guide the Sisters in their work of teaching creative art. In order to make this business of supervision of real benefit to the teachers and to the children as well, we are carrying out the following plan: Because of the large number of schools in the city taught by our community (there are twenty-seven) the art supervisor is not able to make frequent visits. Under normal conditions, each school can receive about five visits at most in one year. Since this is the case, we have devised a method of additional supervision by which every Sister contacts the supervisor in a monthly meeting. Weekly sectional meetings provide help for the teachers of two grades at one time. At these meetings we discuss possibilities for art expression in correlation with the academic subjects for one month in advance. Here, too, the teachers present any new techniques they or the children have discovered, any new problems that have proved successful, or they bring in actual work which they think will prove inspirational and helpful. Discussions are complemented by demonstrations, particularly where new techniques or new methods must be taught. The Sisters are encouraged to explain their contributions or to demonstrate if necessary.

I shall now tell you how we carry on the regular classroom supervision. The supervisor, upon entering the classroom, inquires about the subject matter then in progress. She next assumes charge of the class, and either herself proposes a problem for art expression in correlation with the class work, or asks the children for such suggestion. The next step is to list various items of subject matter that might aid in carrying out this problem, the teacher and the pupils taking part. Color suggestions are spoken of, trial sketches are made, and the remainder of the period is devoted to carrying on the project as far as possible. The completion of the work is left to the supervision of the class teacher. This is done either in spare moments, or after school. The second visit sees the supervisor observing the teacher engaged in presenting an art activity, after which she has a conference with her. The teachers have been made to feel that their supervisor is a friend rather than a critic. This has helped greatly in establishing a fine cooperative spirit, as the work of the Catholic exhibit will show.

From what has just been said, you will see that we have eliminated from our schedules a regular set period for art. Art expression receives full attention when the time is opportune, not two or three days later when enthusiasm has waned. If necessary, a recitation period is given over to art expression, or in place of a written assignment the child will be allowed to do a bit of color work in a creative way. The technicalities of art education are taken care of in a regular art period. Such

technicalities might be color information, design principles, techniques, etc.

We have also dispensed with the old time course study in art which proved to be stereotyped and unprogressive. Instead, we use the ideas suggested by the regular classroom studies, which work is guided by the supervisor, so that no one phase of art is over worked to the detriment of another. We try to establish a happy balance between illustration, design, and the crafts. We believe that thus, and thus only, true progress will be made in the field of art education.

At the beginning of this talk I mentioned as one of the obstacles the inadequacy of reference material. To break down this obstacle we plan to have a centralized reference file made up of the best specimens of art work done by the children of our own schools. This additional help for the Sisters will also be an incentive to the children to do good work. A traveling picture library of the old masters is likewise being planned for circulation among our schools. This will make it possible for the children to study several pictures in one year without any additional cost for supplies.

This brings me to the item of finance with regard to art supplies for the children. Here we have consolidated our orders for supplies through our motherhouse, from whence they are sent to the dealer, who in turn bills and ships to the individual schools at the quantity price. This enables the schools to have a greater variety of mediums for art expression which is an additional impetus for the children to express themselves with greater interest in a creative way.

This then, sums up the whole program we have set up for improving the art training of teachers and pupils alike. I trust that this little report has been of benefit at least to some, and that it will be an incentive to others to try a similar scheme. I shall be greatly interested in hearing from those who also have set up a program for furthering better art education in their own schools.

CREATIVE ART SECTION

THE INTERDEPENDENCE OF THE ARTS

MUSIC

DOROTHY ROYT

Director of Music, Riverside High School, Milwaukee, Wis.

We all agree that the function of art is the creation of *beauty*. One may then ask, "What are the elements which determine this beauty?" Harmony, proportion, balance, and rhythmic design—we find them in all the great masterpieces of fine art.

My intention in these few minutes is to show how these elements so necessary in sculpture, painting, poetry, architecture, and the dance are also the foundation on which all beautiful music is based.

One of the fundamental elements in music is rhythm. It is through rhythm that unity, coherence, balance, and variety are achieved. Take for example the *Star-Spangled Banner*.—Due to the characteristic rhythmic idea in every phrase, unity and coherence are achieved. The tunes in each phrase may be different, but the rhythmic idea is *repeated*. The whole structure of Beethoven's great "Fate" symphony, where the main theme signifies Fate's insistant knocking at the door of his life, is a rhythmic theme which is repeated again and again, like a pattern in a beautiful fabric.

Rhythm determines also the length of musical sentences, very much like the meter in poetry. Take the song "Swanee River" for an example:

Here we see more clearly its function of giving design or forms to music, four rhythmic phrases, the first two balancing one another, and at the same time balancing the third and fourth phrases. It is this arrangement of rhythmic units combining into larger groups that give definitely balanced form to music.

There is danger in the larger forms, of using repetition too often, for it may help the unity, but could also lead to monotony. Therefor contrasting sections are introduced into the composition.

All symphonies have as their thematic material two contrasting themes, the first one strong and masculine in character, the second lilting and graceful in direct contrast to the first theme.

Also the various movements of a sonata or suite are contrasting, yet they are not so different as to destroy the unity of the whole.

The material which makes up a melody, also may be used in new ways, building up a musical structure by the design-like imitation of a subject or motive. The material must be recognizable as being derived from the original theme. The most perfect example of this use of a motive or musical idea being used in the musical fabric is the theme of the Mozart G-minor symphony. It seems very similar to the practice used in design, of taking part of the design and repeating it in part, somewhere else in the structure.

I was reminded of this unity of idea as I gazed at the interior of the Municipal Opera House in St. Louis where the Greek motive was used throughout. Every decorative idea from the large to the small was harmonious, and in keeping with the Grecian motive. How strange and foreign a fleur-de-lis would have looked in that classic motif.

Balance in music is as important as in any other field of art. There are so many phases of it that we can only discuss the few most evident uses of it.

The most important is balance in structure. Ternary form in music is based on the plan of having three large units, the first and third being very much alike, but the middle one being different. In

fact this "ternary form" is probably the most common type of musical construction, especially in the smaller forms; marches, minuets, etc. Ternary form corresponds somewhat to the design of the Capitol at Washington—two wings of similar size and design with a contrasting central structure between. Sometimes the contrasting middle part is larger than either of the wings, but often the wings are larger than the center. In a march you will recall the melodious trio section which relieves one from the vigor of the march proper. In the minuet, let us think for a moment of the most familiar, "Minuet in G," by Beethoven. You recall the lilting middle section which temporarily forgets its dignity, but later it returns to the stiff formality of the dance.

Even the smallest musical ideas have perfect balance of form. Let us take the ballad, "Believe Me if All Those Endearing Young Charms," and feel the balance of one phrase with another, and also the second section balancing the first.

There is another type of balance and that is emotional. Any musical expression which is emotionally unbalanced is inartistic. For an example let us take the "Funeral March" of Chopin, expressing a deep lamentation for the departed; and to balance this tremendously sorrowful feeling, we have the section that seems to be uplifting, looking toward the brighter side.

In Schubert's "Unfinished Symphony" we have a similar illustration, where the first theme seems brooding and dark; and to balance it, the second theme is more hopeful.

It is more difficult to recognize form in music than in architecture and sculpture, because music is plastic and ever changing. You cannot see the whole structure at once, as you do when you view a building. Only with extreme knowledge and training can you think of a symphony as a whole. It is said that the greatest musical genius, Mozart, was able to compose that way; he could see the form of his entire opera in aural imagery first, the same as an artist can visualize his painting or an architect his building.

When we can know the form of a piece of music that well, only then are we appreciating the masterpieces of music in the fullest sense.

It is not only necessary to have form in music, but when the listener understands that form, only then do we have entire appreciation of this art.

THE INTERDEPENDENCE OF THE ARTS

PAINTING

STELLA HARLOS

Latin School of Art, Milwaukee, Wisconsin

Knowledge derived from "Painting" (and I would like to think of it in a larger sense than painting a still life or portrait) can be used as a basis for selective judgment and analysis in other classes. As I am talking to a group interested in home economics I'll refer to clothing and subjects related to the household arts.

Painting, whether it means a design, composition, illustration or a still life painting offers primarily to the child (kindergarten, high school or college)—a chance to express the creative urge manually with appreciation and visual judgment. The very act of mixing colors, placing results side by side in large or small areas—weighing the results gives him a certain sense of judgment concerning balance of colors, proportion, harmony, et cetera. Also it gives the child confidence in his ability to carry out his original intention—and to find out whether it was workable or good—and if not, why it was not good. This confidence and sense of judgment may not always measure up to this intention. With guidance and his continued effort he will soon avoid previous failures and have better judgment in his next efforts.

Actual experience in painting—in creating his own color scheme—his own design, composition, using his judgment as to whether the sky is too blue, contains too many clouds, too much in the picture, too many different kinds of shapes in the design, not enough gray color—is the best—the most reliable way of acquiring the feeling for the so-called elements of a composition—that is color, rhythm balance, proportion harmony and so on.

This actual experience provides a surer basis for judging art values than all the lectures, art courses, gallery tours, or text books on art. These latter make students much too conscious of words or labels for compositions, rhythm balance, proportion center of interest primary colors, values, tints, shades and so on rather than developing the ability to create or judge. Those of you who have taken lecture courses and studied text books can glibly name all the elements of a good design but how much have lectures and text books helped you to judge by yourself whether a picture is good in color—and whether it should wear a one or two-inch frame—experience does that. By saying the above I do not mean to minimize the importance of lectures and text books for the serious practicing art student. But rather that

for the average student we do not realize in full what background for judgment and unhampered creative effort in art can offer a child.

What I wonder, too, is how often do we allow the child to carry over into his other work this acquired ability for judgment of colors, balance, proportion rhythm that he gains in the painting classes? Is he allowed to be a participant in the selection of articles in his surroundings, his activities, the school room and so on? Do we—as teachers—show our good taste in offering him good working materials—or do we offer bad taste in selection of materials for problems at hand? Our school rooms—are they fitting work rooms—or are they a hodge-podge of a lot of stuff looking like a crowded 5 and 10-cent store?

I am reminded of an example of a working place. I was visiting a third-grade room that gave special attention to Art. It was a busy room full of too many children—windows with much too much curtain. There were number charts in the back of the room—spelling charts in the middle of the room—pictures all over the room and the blackboards were filled with chalk. In a corner near the door was a little table with a vase placed on a very decidedly draped piece of material. A box of beads dripped over the edge on to the table. It was a copy book type of still life. The bell rang. The children filed out the door post haste, nearly knocking down the table—our little art corner I later discovered.

"This is our little art corner. I believe some part of our room should have some beauty in it. Every week I change the arrangement," explained the teacher.

How like that little corner our painting or art classes are. We have art in our schools—but, too often, it is left in the art room. How much more important it would have been to that teacher to have made her whole room a well-balanced room. Her whole room, she, herself, gave the children a feeling of confusion. That small art corner made art a thing set apart—not a part of life itself. She tried to bring art to the children in an artificial and superficial way. She did not realize one of the most important elements in a work of art—order. It is good sometimes to walk into our surroundings with the eyes of a stranger—not critically—but questioningly. What do we see?

Years ago, when I was in the 7th and 8th grade, I was in the cooking classes. I can remember the various dishes I learned to cook. I imagine the foods we cooked gave us all the varieties of things we needed to learn. But, I remember cooking grayish-looking codfish flakes in cream sauce, cream of wheat, creamed potatoes, a small loaf of anemic-looking bread, buttered onions and floating island pudding. The dishes, I remember, were white porcelain with a green line around the edge. Our aprons and caps (which we had made in the 5th and

6th grade) were white. Even our potholders were white. I assure you that I would not attend those lessons today. I like to cook and set my table with foods and dishes that feast my eyes as well as my body. I'm sure if our teacher had had a bit of experience mixing some paints and getting some enjoyment doing so, she would have changed our gray-white outlook and the cooking menu. Beets, carrots, lettuce and jelly are not only so many calories, but they also can be tempting to the eye. I recall a group of students of my painting class who were in a table-setting contest. Their judgment of color combining certain kinds of silver, cloth linen. China pottery was as delicately weighed as choosing a mixture of oil paints for a still life composition. And the young men were particularly concerned with the arrangement, design accessibility of implements of eating the food to be served.

A short time ago I saw a pair of potholders a young girl had made in her sewing classes. It had a special design on it very reminiscent of magazine art. "Your own design?" I asked. "Oh, no." The teacher had given the pattern, the material, the design—Suppose the child had designed her own potholder and the design, the choice of color and the design to be placed on the potholder had not been as mature in color and design—at least the child would have felt some confidence in her ability to make something of her own fashioning. She would have begun to realize that art, color, and design were not confined to the art room. And perhaps more important than this she would not begin the art habit of always turning to a "morgue of designs" for inspiration and design and some paint company's sure-fire system of color for correct color schemes.

Today, we all concede the fact that a child enjoys painting does not necessarily mean he is a genius or will want to be an artist when he grows older. His appreciation and understanding of the works of others will be more sympathetic because he has in a small way experienced creating. And we always need an understanding audience as well as the artist.

So, to conclude I would like to repeat that painting for children is a very vital creative experience in their lives—a natural experience. Their appreciation and judgment of color and good design—gained perhaps unconsciously in the painting and art classes can and should be exercised throughout the day. Then the child will see that Art is not a thing set apart—but is really a part of life itself.

THE INTERRELATIONSHIP OF THE ARTS FROM THE STANDPOINT OF THE DANCE

HAZEL BARBOUR,

Milwaukee, Wisconsin

As a gesture toward and a comment on the interrelationship of the arts, we have the meanderings of the Thurber cartoons. You all remember them from the *New Yorker*. Didn't you love the one where the little girl rushes home to mother in great excitement crying, "Mother they have just voted me the biggest Heel in school." Escaping the covers of the *New Yorker*, the cartoons appeared in a serious London Gallery—much to the amazement of the serious London "Galleriests." Yes, the serious London "Galleriests," no doubt, afforded Mr. James Thurber considerable fresh copy. Following the London visit, you remember, these masterpieces returned to New York and were reborn in the dance of Doris Humphrey and Charles Weideman.

Again the cartoon. One day in an upholstery supply house, I was buying a piece of webbing for a belt. While busily engaged in wrapping myself about, in order to discover the exact amount necessary, I felt rather than saw, the look of wonder on the face of the gentleman who was waiting on me, and feeling I owed him something—I explained that I was buying a piece of webbing for a belt to use on a sack suit that I was making out of bagging. (I don't know whether this helped him much or not.) However, the conversation led somehow to art. Whereupon my friend (he was a friend by now) asked if I had ever realized how often scientific discovery and economic fact was foreshadowed in the field of art. He recalled to my mind the "Little Nemo" cartoons, we both being of the age to have enjoyed them. "Little Nemo" belonged to that period when the automobile rode high, with much grass and glass and when the only streamlined things were the wheels. At this time "Little Nemo" was shown riding on a beetle-shaped affair—streamlined with great balloon tires. "Little Nemo's" monstrosity was a great laugh to us then.

But now, in all seriousness, I ask if you have read and if not please do, in the *Magazine of Art* for the month of March, the description of the new College of Fine Arts which is the late addition to the campus of William and Mary College. Here the arts are gathered together with the theater for hub. The theater offers a place for painting, architecture, lighting, color, design, and costume, with literature and drama to give it voice. However, the most unique feature is architectural. The student body, in order to reach the theater, must pass through a gallery of painting and a hall of sculpture. Obviously

this cannot be accomplished without at least a peep at a painting or the awareness of a piece of bronze.

I would like to talk about Isadore Duncan's emancipation of the dance—recall to you how Nijinski carried the torch into the Russian Ballet—how after lean years in the dance Mary Weigman came forth with a dynamic dance—demonstrated tension in space, using only percussion accompaniment. Then there is Honya Holm, the American Ballet, and best of all, Martha Graham, who is giving us an American dance together with Doris Humphrey and Charles Weideman—but this would take days. All I can say is—please go and see them every time you can. Here and now we can only touch on the basic forms, the fundamentals, and a word of history. The history of the dance antedates man. This morning Miss Reeves and then Mr. Wright stated most authoritatively that architecture was the mother of the arts, but I have sound proof and as good authority to state that the dance was the mother of the arts, Ellis and Sach, together with a dozen more. First of all birds flew and as they flew in their mating dance, they carried bits of leaf, bits of twig, and dropped them on a pile—an offering to their love. They molded and arranged these fragments until they had built a monument to their united lives—a home. The dance built the first architectural structure—a bird's nest.

Genesis says, "And in the beginning was God." The Hebrew prophets, in accounting for the universe, concluded that the world was created as a work of art by a Supreme Artist, out of nothing, in limited time and space.

Music and poetry exist in time, painting, and architecture in space but the dance lives at once in time and space—the creator and the thing created—the artist and the work are still one and the same thing. "I can only believe in a God who dances," says Nietzsche.

The universe portrays the fundamentals of rhythm which, summed up, is accent, repetition and contrast. Into this setting was placed man, an architectural, sculptural figure in color and form; already a patron of the arts as he stood against the backdrop of form and design. He moved. Movement is the most elemental physical expression of human life. Movement of the pulse is that which keeps man alive.

The dance is the supreme manifestation of physical life as well as the supreme symbol of spiritual life. Many ancient philosophers regarded the dance as the pattern according to which the moral life of man must be woven, for it has always expressed life at its highest as well as its deepest moments. Primitive religion was the dance and, as I have said, expression of love through dancing, antedates man. Then, of course, the dance of courage, of unity, of education for war was one of its earliest forms. Communal dancing and singing for security was expressed as late as the World War, with flag waving, marching, band playing, and community singing.

We cannot in any way separate the dance from any form of living, let alone the art. You have heard it said that your face is the mirror of your soul. Yes, and your body is the mirror of your thought. When we are startled, we draw back; when we are embarrassed, the blood rushes and we blush; we are sad and a lump rises in the throat, etc. Physical movement is the normal first effect of mental and emotional experience. In truth, all human work under natural conditions is a kind of dance-meter, is the rhythmic stepping of feet. The ballad is a dance with words, the symphony is a development of the dance suite. Last night while listening to the First Brahms Symphony, the second movement, the symphony created a great ballet—the violins danced and played in delicate, fragile colors; the basses came in cushion footed, wrapped in purple—visual patterns carved in space.

As all art is the record of the artist's reaction to reality—a sensitive response to life and the universe—it should rightly comment on contemporary life. It is the expression of thought that reaches down to the depths of single fundamentals of human experience and becomes universal. No better example can be named than Orsen Wells' *Julius Caesar*, the universality of Shakespeare made contemporary, released from trappings, Roman tunics, and hair ribbons, lives in the now, presented on a stark pine-planked floor. Climaxes built through movement motivated by thought—suspense built through movement—timing and space controlled by body movement in pattern and design, it is the dance in contemporary costume, a comment on today. Today, in the words of Sir James Jeans, "We are nearer to a great thought than a great machine." And today we are concerned with a new renaissance, a putting aside of wornout, artificial forms that have served their purpose or were sterile from their birth. We are concerned actively and intensely with the inner compulsion to say something, and it is the dancer of today who is leading the way—the mother of the arts is leading toward a new freedom, sound in its values, poised and sure as it portrays its emotional experience, without hysteria—calling forth kinesthetic response in the mind and body of the spectator.

Everyone is concerned daily with the problems of movement and design, he practices them abstractly without self-consciousness or preciousness. Orderly acting, orderly thinking must be practiced by the individual or he will find himself pushed aside; he must conform to the laws of the universe.

All humanity has the instruments more or less developed for knowing, seeing, feeling, and understanding joy! Sorrow!—in fact, the whole gamut of emotions. As living is communal and all art is communication, it is the purpose of the artist, whatever his field, to select the important features to be communicated, the human experience, to be dealt with—it is then stated as a theme—it awakens in you memory of a like experience. Thus far the artist transcends the mundane.

His purpose is now as a teacher, a leader, to throw new light, awaken new possibilities. It is his responsibility to carry us from realism, the experience as we know it, into the field of true reality—to a new seeing fresh understanding vision. In this way we catch the truth of beauty—the value of joy or sorrow. We are carried through sorrow to the resurrection, from joy to the desire to give.

"It is the artist who is most atune," says Lin Yutang. "He is the conscience of mankind." But if man is God's supreme artistic creation, man has infinite sensitiveness to become atune, by virtue of his birthright, and it does not matter whether he paints a great picture to enrich the lives of all who see, or whether he creates an office building that is not only useful but beautiful; or whether he cooks a dinner, perfect in balance and variety—served on a table that has been arranged in rhythm, color, and design—a dinner which gives aesthetic satisfaction as well as nourishment. In this way the artist has conformed to the laws of art, the demands of form, and pattern with spontaneity and freshness which is the dance of life, as the poet of the second century said in the hymn of Christ, "Whosoever danceth not knoweth not the way of life."

INTEGRATION OF THE PRACTICAL ARTS

PART I. *Philosophy* OF INTEGRATION OF THE ARTS

MISS LETITIA WALSH

Practical Arts Education, The Stout Institute, Menomonie, Wisconsin

PART II. *Practice* OF INTEGRATION OF THE ARTS

ARTHUR G. BROWN

Practical Arts Education, The Stout Institute, Menomonie, Wisconsin

NOTE: These papers were jointly prepared. Part I was read by Miss Walsh and Part II by Mr. Brown.

PHILOSOPHY OF INTEGRATION OF THE ARTS

A recent volume, "Integration, Its Meaning and Application," would seem to offer immediate first aid to anyone attempting to discuss such an imposing topic as the philosophy of the integration of the arts. Certainly the eminent specialists who prepared the book under the leadership of Dr. L. Thomas Hopkins offer over two hundred pages of help on the "deeper meanings, principles, and ideas of integration." The reader finds, however, that the ideas are as contradictory as they are numerous, and in the preface Dr. Hopkins urges everyone to study the problem further for himself since in integration, he believes, "lies a partially explored area whose possible fertility for enriching the eroding soil of education is unlimited."³

Apparently then, for purposes of discussion, we must tentatively

formulate for ourselves some definite interpretation of the meaning of integration. The dictionary defines integration as "the formation of a whole for constituent parts." Psychologists believe that this unifying process takes place in the mind of the learner, and that his degree of success in this personal reaction is dependent upon his mind's ability to sense and make use of relationships.

Obviously integration, reduced to these simple terms, is no new concept or need. It has always been done more or less successfully according to each individual's amount and type of intelligence, and in spite of the most rigid compartmentalization in education. Indeed, Dr. Hopkins suggests that integration is merely a shorthand word to designate intelligent behavior. Integration thus resolves itself into using all the resources at hand to achieve good thinking and competent action.

Lack of employment and the increase in the age at which young people begin gainful occupations make it essential that opportunities for social, mental, and physical growth be extended to the willing and the unwilling learner, and beyond the age we have been accustomed to think necessary. With all of the children of all of the people in school for a longer time than ever before, it is becoming increasingly difficult to offer a program meaningful to even the majority. Everywhere educators, thoroughly concerned, are accepting the obligation to experiment with various techniques to see if this desirable integration in the mind of the learner can be facilitated by some reorganization of the secondary school program. These experiments have ranged from the most superficial "tinkering" with the curriculum to the complete reorganization of education throughout an entire state, as has been done in Virginia.

To plan experiences that will be of maximum value to learners would appear to be merely reasonable and right, but it is extremely hard to do. A teacher, living in an age of rapid social and economic change and consequently in a period of general confusion of values, finds himself uncertain about the values to be sought for and by his pupils. Bewildered by the chaotic state of his own judgment of values, an instructor is prone to teach certain generally accepted subject-matter and afterwards scramble about mentally for an excuse for it, if objectives are called for. Yet all educators today give at least lip service to the belief that modern education must be evaluated in terms of socially desirable changes in pupils. Subject-matter should serve only as a means to this growth of pupils, not as an end in itself.

Even a teacher who has had an opportunity to observe certain efforts at integration may still be skeptical of the increased effectiveness of such schools. Too many early attempts interpreted integration as giving in one general course two or three traditional subject-matter courses, more or less intact. Where there was merely a superficial re-

arrangement of the subject-matter, the instructors appeared to be teaching what amounted to parallel courses very much as they did before and with about the same results. Where all the study was planned around a few "large themes," the unique contributions of organized subject-matter seemed sometimes lost to the pupils. Just as experience can be as abstract as any subject-matter, so it was observed that integration in itself often becomes in the mind of the teacher the end, rather than a means.

A second unfortunate tendency seemed to be the extreme emphasis placed upon pupils' immediate and almost casual interests as the sole determiners of content. There seemed to be an assumption in some quarters that it did not make any difference what was chosen as the center of integration so long as the pupils liked it. Connected and intelligently organized bodies of knowledge were scrapped in the interest of a child-centered school. Teachers too often failed to provide for sequential or vertical integration, and later "reaped the whirlwind" of their neglect of this educational obligation.

Even with these faults corrected, the results of the most recent experimental curriculums, integrated largely around the social studies, are far more satisfactory. We have proof that a good deal of current educational theory tends to overestimate children's readiness for reasoning in certain areas and their capacity for thinking things through in terms of abstract values, such as democracy as a way of life. One critic has entered "the objection that much of the idealism adopted in curriculum revision is drawn from beyond the ideologies of life. It is not only beyond the standards of children but it is beyond the operative values of the ordinary affairs of adult life."² In the matter of educating children for social living, the establishment of personal habits that reflect a nice balance between individual and group values in the many prosaic contacts of everyday life is of far greater worth than a pattern of words about social forces that may have been memorized. In other words, what we try to do to facilitate children's integration of ideas and attitudes must first of all be scaled to the degree of their maturity.

Moreover, actual conditions of the environment in which pupils live are now being recognized as of increasing importance in any attempts designed to further children's ability to see and use relationships. Some curriculum specialists have expressed commendation for the degree to which pupils' inter-actions with their daily environment have been taken into account by teachers of the arts. We know, however, that we formerly taught certain standard processes and equipment, and blandly ignored the obvious fact that the environment provided no such facilities. Gradually we came to realize that this was an unwarranted dependence on transfer or on the value of "cold-storage" information. Now pupils in home economics classes learn to regulate

the fire under a sauce pan instead of demanding the inevitable double boiler; the children studying block printing practice with a potato block; and boys are learning to draw traffic diagrams in the interest of public safety instead of truncated trapezoids.

With the general emphasis upon considering the curriculum as a process of living, involving all the child's life for which the school carries responsibility, its procedure becomes a succession of integrating units of experience. Exploration and orientation in the living, changing world of today are dominant in the program of general education. More and more the assumption is being accepted that these experiences should be concrete and first hand, related as closely as possible to the life in the surrounding community. In many respects meeting these standards is easier for the teacher of the arts than for the teacher of abstract academic subjects. Surely every pupil's daily experiences in group living furnish abundant material with which to work in practical arts, if we but sharpen our techniques.

It seems inevitable that practical arts must be prepared to meet the challenge of the modern school to an extent never known before. Indeed, at the meeting of the National Education Association two months ago, a specialist speaking before the Society for Curriculum Study proposed that practical arts should form the starting point for all curriculum organization, in the hope that all education might thus become more truly functional in the rather grim realities of life. Dr. Harris' statements follow.

"Our suggestion, then, is that if we are to be truly realistic the principle of curriculum organization should be found in the practical and fine arts as they manifest themselves potentially at the level of childhood. We can then bore from within. We can build creatively the sort of ideology that is demanded by the factual conditions of life. It is this substructure of concrete activities that is to be the starting point for converting a contracted, obsolete ideology into an ideology of service and mutual understanding." (1)

Let us consider what might be some of the implications of such a challenge for the teachers of the arts. Speaking on the same program, Dr. George Hartmann of Columbia University set up a standard for a curriculum that is as challenging as Dr. Harris' proposal when one approaches the difficult task of putting either into actual practice. "That curriculum is best which produces the greatest number of socially desirable changes in pupils in the least amount of time with the minimum expenditure of energy and with the maximum amount of satisfaction to all concerned in the process." (2)

To even approach such a standard of satisfaction, cooperative planning would seem to be one of the first, if not the foremost implication. Last summer, without benefit of either these recent challenges or helps, a group of educators in our college and the local public schools started to think and to plan concerning a possible innovation

in the practical arts. Viewpoints of administrators, supervisors, and classroom teachers were carefully considered as based upon the best judgments they could offer from their study and experience. Practical necessity forced the group to give careful thought to the very specifications set up by Dr. Hartmann—the best utilization of time and energy for the greatest growth and satisfaction to all.

In the first place there was a felt need for a statement of a common viewpoint relative to the purpose of general education. All were in agreement that education was to promote growth of the individual in a socially desirable direction; and that secondary education should be a continuation of general education as clearly recognized in the elementary school.

The obvious starting point for any reorganization of the arts in the curriculum appeared, then, to be the seventh grade. All the present specialized courses in industrial arts and home economics began at that level. In the elementary school the children had become accustomed to cooperative activities without sex differentiation. For most children the seventh grade is a time of personal adjustment to social realities, and practical arts, as envisaged by the planners, seemed to have a unique and worthwhile contribution to make to both boys and girls. A seventh grade in a ward school was suggested by the local superintendent with the understanding that the first purpose of any curriculum modification would be to provide more adequately for the growth of these particular children in the field of practical arts.

The next problem for cooperative action was to determine the values sought for and by the pupils. These were made more concrete by formulating the characteristics of an integrated or intelligent individual, as the product to be developed through all teaching. These characteristics may be briefly summarized as (1) healthy in mind and body, (2) adjusted to desirable social relationships, (3) able to meet situations through competent thought and action, (4) creative in expressing himself through different media, and (5) interested in his civic and vocational needs.

A study of the detailed records from the office of the ward school principal showed that so far as social and economic levels were concerned, the group comes from the underprivileged class, and this meager experimental background was reflected in their scholastic attainments and attitudes. It was mutually agreed that their education should be more concerned with improving their present characteristics along the desirable lines indicated than with preparation for the uncertainties of the future. Two assumptions concerning emphases were acceptable to all. Emphasis upon specialized scholarship, technical production, preparation for a specific vocation, and isolated skills should be postponed at least until the senior high school is reached. The junior high school curriculum should give each child some comprehension of

life as a whole, ability to meet everyday needs, some avocational interests, and common knowledge and tools of learning.

Next the group attacked the problem of the best utilization of time and energy in the practical arts. Psychology clearly offered two guiding principles for economical learning. One is that students more naturally learn in wholes than in parts; the other is that they are better learners if they know a few experiences thoroughly in their interrelationships and possibly consequences than if they acquire many unrelated items of information. Dr. Hartmann stated that the natural process of learning "is facilitated whenever teaching occurs so that concepts and principles reinforce each other. Proximity of placement is one of the best ways of ensuring this result." (2). These ideas are not new, but their logical application seemed to call for a plan of procedure that was totally untried by the group.

This plan was to remove the present sex and subject matter boundaries, and to try to determine experimentally the contributions from the fields of industrial arts, home economics, and fine arts that have values that function directly in the daily lives of boys and girls in the seventh grade. Deliberation seemed to indicate what experimentation has shown to be true—that repetition and duplication of effort could be avoided, giving more time for certain marginal areas of social understanding never before achieved. The other teachers in the seventh grade offered to cooperate in a variety of ways in an attempt to make pupil learning in the new course more deeply significant.

To determine tentatively the scope and sequence of at least the first year's study, some guides for curriculum construction and evaluation were formulated. By coming to some agreement upon these guiding principles before attempting to project possible units of experience, it was hoped that the result would represent a philosophy put into practice, rather than three subjects lumped together and then a philosophy sought to rationalize the choices made. The planning group realized that actual learning activities might well develop in the classroom through the cooperative efforts of teachers and pupils. In fact, the plan of increasing responsibility from year to year on the part of pupils is anticipated as a real aid to growth. Nevertheless, there was great need for a wealth of suggestive experiences and materials to be previously collected and evaluated. From these the first year's work was selected and organized for teaching, and some long-time planning done of the later goals and activities. Since evaluation is an integral part of the learning and teaching process, the units selected are being constantly evaluated and adjusted this year.

In the same way some alterations have had to be made in the original guiding principles accepted by the planning group. The first guide to curriculum construction stated that the more crucial, the more uni-

versal and the more permanent the values inherent in a unit, the more satisfactory the ultimate outcomes. Applied to these undernourished children, for example, the values inherent in a study of food for health would be more crucial, more universal, and more permanent for individuals and community than those in a unit on mechanical drawing or party teas. It rapidly became clear that in each field represented some subject matter must be omitted, and some radically changed. Skills would be taught only as they were needed. Realistically the group accepted the fact that the mother's ideas about food pretty well control the food intake of the family members. Consequently, instead of a party tea, it was planned to have the boys and girls invite their parents to a nutritious supper prepared and served in family style by themselves.

It was relatively easy to arrive at the principle that the sequence, in which learning experiences were to be offered, should follow the maturation of the pupils. The assumption, of course, was that maturation is determined by the intelligence level of pupils, their experiences, and their interests, which are largely dependent upon environmental influences. Actually estimating the maturity level of the pupils proved to be one of the most difficult problems to solve then or later. Just recently, after months of reasonably successful experience, the teachers discovered that one unit planned was far beyond the vocabulary and experimental background of the pupils. Since the thinking of the usual seventh grade child is based on concrete phenomena, the reasoning that is attempted should be in areas in which the pupil has some experience. Definite examples and habits should probably be stressed so that pupils will accept the activity or learning as something worth doing. A program of more accurate evaluation in all courses would probably turn up evidence that many teachers are giving youngsters premature experiences, thereby also taking the edge off of materials which might be much more valuable for the pupils at a later date.

Moreover, if behavior journals or some other form of accumulative record are adequately kept for each pupil, a wide range of individual differences will appear in each class. The group planned that provision for these differences could be made through offering diversified activities of varying difficulty, thus avoiding the necessity of choosing between acceleration and enrichment. Since the average range of ability if five grades within one, several versions of subject matter will often be necessary within one grade. More and better texts of this kind would certainly facilitate the further development of practical arts. Again, those endowed with only a mediocre ability possibly should have projects involving almost entirely physical and manipulative activities, with emphasis upon ability to work together. One over-age pupil in the present seventh grade was discovered to be appearing only at the

practical arts class each day; he bluntly explained that it was the only study that "meant anything," at least to him.

The usual plan of including both individual and group activities, it was believed, would help to meet individual needs better, with considerable emphasis on cooperative exploratory procedures desirable. It was further planned that each unit of work should be brought to a satisfying conclusion through some form of a culminating activity which would be a common undertaking to which all members of the class might contribute, and would in a measure evaluate the pupil's growth. In actual practice no feature of the year's work has more satisfactorily stimulated social interests and integrated effort on the part of the children.

In order to delimit the problem to what would be within the range of the training and ability of the teaching staff in practical arts, it was mutually agreed that all correlation with the pupils' academic studies should for the first year be purely voluntary. Instructors in academic subjects were to receive a detailed report of the plans for practical arts each week, and make whatever efforts at correlation seemed feasible. Thereby, it was hoped, the definite relationships which exist between the different subject matter fields might be established. Later the work in each department may be broadened to include all relevant material regardless of its formal classification. Through the cooperation of teachers and some reorganization of content within various courses, the responsibility for teaching given materials will then be definitely allocated. Correlation with the academic subjects, to be effective, must be genuine. We now realize that pupils who designed cookie cutters for Christmas, made them in the industrial arts shop, and used them in preparing cookies for family gift boxes would readily recognize artificial arrangements for their integration.

Pupils, parents, administrators and teachers are all vitally interested in the questions: "Are values gained through the proposed integration that could not be secured under the former compartmentalization? What losses in values, if any, are inevitable? How, then, does the balance lie between losses and gains in the light of our present philosophy?" It is a truism that the effectiveness of any curricular reorganization can only be evaluated in terms of the desirable changes brought about in pupils. Ready-made instruments, particularly for the evaluation of behavior patterns, are lacking. The preparation of comparable forms of pre and end-tests demands not only detailed analysis of previously accepted curriculum objectives but a more highly skilled technique than most teachers have acquired.

Faced with this baffling problem, the teachers planning the curriculum in practical arts decided to strengthen the inadequacy of their paper and pencil tests and scales with unusually complete daily records of various aspects of pupil growth in and outside of class. The teacher

in charge planned to keep a diary that would provide authentic knowledge of what happened daily. The pupils were to take turns in preparing detailed reports on each day's work, so that the compilation of these records could form an interesting comparison with the teacher's diary. All scattered data on each child would be filed in an individual progress folder. Evaluation would have thus been approached from so many angles, it was hoped, that it would be possible to reconstruct a fairly satisfactory "synthesized portrait" of each child. The inclusion of anecdotal records, questionnaires, reports of home visits, of parent conferences, and of pupil interviews was justified on the assumption that subjective evidence on important aspects of growth may be of more value than objective evidence on less significant items. Particularly valuable anecdotal records were later added to the individual folders from a collection made by the school principal in his regular school and home contacts with the seventh grade.

A grade average had to be reported for each child every nine weeks. An original form of a rather comprehensive report card was devised in order that the parents might better understand the variety of pupil goals set up in practical arts, and their child's point of attainment in these various lines. To insure sufficient flexibility in these reports, the cards were to be kept in typewritten form, at least for a time. This effort to report and counsel with the parent on the all-round development of his child seems to be an important step in promoting better integration in the pupil.

In how far the philosophy sketched here has been functional in actually improving the local educational program is still unknown. Uncritical acceptance of any of the proposals has been studiously avoided by those putting the plan into operation. At the moment that the pre-planning ended and the realistic evaluation and adjustment in practice began, the participants in the planning were sure only of *their own* growth! To formulate cooperatively such plans for an integrating curriculum is an enriching adventure that might well be coveted and sought by every teacher; to carry these plans into practice in a public school is a serious and difficult undertaking.

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PART II

PRACTICE OF INTEGRATION OF THE ARTS

Philosophy and practice in many instances in education work are widely separated and should be a cause of concern. Integration provides no exception. The philosophy of integration in some respects is similar to the weather—so much has been said about it, but in actual practice not so much has been done about it. In the teaching experiment at The Stout Institute, on the integration of the practical arts, the attempt has been made to integrate philosophy and practice.

Philosophy, as presented in the first paper, was assumed to furnish the general controls. General aims, principles, and outcomes have been expressed in more or less general terms. Immediately the problem of application presents itself. How should the philosophy of integration of the arts be incorporated into a program of concrete activities with specific, individual pupil outcomes? In the application of philosophy, practice must be specific and individual. It is one thing to talk in general language which may be interpreted in many ways—it is quite another to outline a definite program of action.

Since the integration of the individual is the objective, any desirable program must be general to the extent of being flexible for individual pupils. At the same time it must be specific and controlled. It must include opportunity for activity in significant units of work. Generalization without pertinent application is without value while compartmentalization without a broad understanding is narrowing in its effect. There is danger in either extreme. Traditional or vested interests in units or fields of subject-matter content must give way to the function to be performed—namely, the integration of the individual. This calls for cooperation and concurrent effort on the part of all, regardless of their interests in the various phases of educational work. Without this, integration is impossible. The core of any general curriculum is not to be found within the boundaries of any subject-matter field. The elements which must be included come from a wide range of activity. Principles and processes from science, social science, English, music, art, home economics, industrial arts, and others should be correlated and co-ordinated. They should be blended, not to the extent of losing their identity, but rather should be brought into a state of harmonious adjustment. Heretofore without assistance, individual pupils have been forced to integrate the traditional hodge-podge of subject matter. The question inevitably follows: Might the school render more service in this difficult and bewildering undertaking? Some progress has been made in this direction but it has been largely

restricted to areas within content fields. General art and general home-making laboratories have been equipped and successfully operated. The general shop in industrial arts has made its contribution and has now passed beyond the experimental stage. Critics interested principally in isolated bits of content have made bitter charges against this type of organization. Those actively engaged in the work have felt that there were other advantages which far outweighed any shortages which might have resulted in the acquisition of subject matter. The ability to make intelligent application in practical activities of the content learned, and the training in personnel relationships and social adjustments may be mentioned.

Incidentally, it might be of interest to note that eight years ago, the writer and one of his colleagues appeared in Milwaukee on one of the national programs and spoke on the subject "The General Shop in Industrial Arts." Since then, through actual use, the philosophy and practices in the general shop have become somewhat crystallized. The papers presented at that time are still available, in which predictions and projections concerning future development were made. Because of the operating details of organization and management, some were of the opinion that the projected plans were impossible of attainment. Statements were made by the "conscientious objectors" to the effect that teachers had not been trained and could not be trained to satisfactorily put the program into action. To date, has the general shop been successfully operated in many situations? You may draw your own conclusions.

The integration of industrial arts, home economics, and art is but a step in advance of general industrial arts, general home-making, and general art. Similar controls must operate and the objections of skeptics must be met. Is it reasonable to assume that the limits have been reached. May integration be made possible through cooperative effort in a scientific approach to the problems, by investigation and experiment?

The limitations of the experiment in the "Integration of the Practical Arts" at The Stout Institute are recognized. No general claims are made, and no defense is offered for the program now in operation. Some rather specific achievements and outcomes will be stated later. .

Although the detailed organization of the program for the first year has received the major portion of the attention, the long-time, three-year plan has been given general consideration. Vertical integration has been conceded to be just as significant as the horizontal. Questions have been asked concerning the work that was to follow. Detailed records of the work of individual pupils have been filed. By using the "spiral plan," it is assumed that content units may be sampled at various times during the three-year period. Additional

contacts, especially where duplication and repetition are avoided, would be an advantage. With maturity and experience, new aspects of situations will present themselves and new interests uncovered or developed. The immediate problem for the first-year program has been the integration of art, home economics, and industrial arts. A special art teacher with time and interest for the work would have given proper emphasis to that phase. As the program develops, it will be expanded to include other equally important fields. The organization of the work necessarily forces certain restrictions. Traditional administrative practices in the operation of schools have presented problems. Inherited encumbrances transmitted from the subject-curriculum organization, such as marks, credits, promotions, and time schedules must be taken into account. It is no easy task to set up a program wherein objectives represent meaningful goals, selected by the pupils themselves under teacher guidance, and pursued cooperatively in real life-like experiences. To circumvent the inflexible framework, and to initiate an experience curriculum built upon the activities of pupils in school and out, present a challenge of no uncertain proportion.

Realizing full well that the practical arts constitutes but one core of the curriculum, that the learning area would be greatly increased if additional content fields were included, and, also, that the beginning work must be initiated within controlled limits, the curriculum experiment in the integration of the practical arts at The Stout Institute was launched. What has been done and what is being done is no index of the possibilities for integration. It is just a beginning. It is not final in any sense of the term, but merely suggestive. However, it is believed that with critical evaluation, it will warrant continuance. Many changes have been made as the work has progressed, and others will be made in the light of experience as the program develops.

In actual practice, then, what has been done in the experiment, and what are the projected plans? The uncritical acceptance of the status quo in a well organized institution presented the first barrier. When any new plans are proposed, that in any way affect the product of a socially accepted enterprise such as the schools of a community, the whole-hearted cooperation of all the persons directly responsible must be procured. It is worthy of note that integration, even on a small scale, necessitates adjustments in many phases of a school system. Consequently, the superintendent, the principal of the junior-senior high school, the principal of the ward school from which the experimental group was selected, the teachers of the other subjects in the ward school, the deans and supervisors of home economics and industrial arts of The Stout Institute, the teacher on the college staff who was to maintain sequence and continuity in the work, and the cadet-teacher assistants, met in conference to pool ideas and experiences and co-operatively formulate the general policies and controls. Agreement

was reached on the general purposes of the experiment, the long range plans, and the tentative scope and sequence of the work for the first year. The merits of the proposal were apparent, and all who were to be associated with the work were enthusiastic. As might be expected, deep concern was evidenced pertaining to the operating details of organization and management. A tentative, suggestive, specific program was necessary. Provision must be made for continuous development, adjustment and evaluation. With philosophy in mind, practice of integration calls for specific action, not in the form of a prescribed course of study with uniform minimum essentials for all, organized by topics in subject-matter to be measured wholly by paper and pencil tests of the facts learned, but rather a suggestive list of wide areas of learning from which a wide variety of activities might be selected in the light of pupil interest, abilities, and to be evaluated by studying the functional situations as recorded by pupils.

The group responsible for the operating details was composed of the teacher and cadet teachers, the principal of the ward school, and the supervisors. One of the first decisions made was that the entire seventh grade class should be treated as one unit. There seemed to be no good reasons for segregating the girls from the boys. Boys and girls and men and women live in a society in which both sexes are represented. For the purposes of general education, then, why should each sex be taught independently? As any unselected group would have representatives varying widely in interests and abilities, this class was no exception. Later, in actual practice, it was found that some girls were more interested and excelled in certain areas of learning in art and industrial arts, whereas some boys were exceptional in some phases of general homemaking.

Since the experiment was to be a cooperative enterprise, the class was organized through pupil election. The authorities, duties and responsibilities were clearly defined for each of the personnel stations. Teacher domination, except in general control, was definitely avoided. Periodic changes in the personnel organization were made to provide a range of experience in social relationships. Within the limits of their abilities, pupils were given an opportunity to assume authority and accept responsibility. Some would concede more significance to experience gained in these activities than to the acquisition of subject-matter content. Not only does a well-planned personnel organization result in efficient operation, but, also, it furnishes training so valuable in our modern social order. Why has the world of business placed so much stress upon it, and why have the schools been so hesitant in its adoption?

Conference periods were set aside in which the pupils participated in the selection, planning, and evaluation of work. At times, the entire class would be in conference on matters of interest to the whole group,

while at others only small groups or individuals would meet. The discussions were always under teacher control and guidance, but never dominated by the teacher. Conferences in some instances appeared on the surface to be time-consuming, yet the outcomes in terms of pupil learning seemed to justify the method. Pupil evaluations of their own work have been most interesting and gratifying. They are so different from the paper tests that all too frequently fail to be returned to the person who made a certain number of errors on isolated facts or opinions, with no opportunity provided for re-learning.

A general homemaking laboratory and a general industrial arts shop were made available on certain days for the manipulative work in the respective fields. This type of work was given its proportionate amount of time so that it might furnish the background for the consumer information which also was given due emphasis. No hard and fast rules were laid down but opportunities were provided. The usual methods of instruction were employed, depending upon the nature of the material to be presented. Library facilities were extensively used and supplemented with a wide variety of visual aids. In passing, it might be stated that the cost of instruction has been no greater than it would be in any worth while practical arts class.

To bring the suggestive course of study into concrete and definite form, a graphic analysis chart was prepared in which relationships could be easily shown. (Since this is merely a progress report of the experiment, the chart is not ready for distribution. It is now in the process of revision.) In this graphic layout, suggestive units of work have been listed with their corresponding purposes, procedures, and points of integration. The outcomes for each are indicated as behavior patterns, knowledges, manipulative learning processes, and various methods of evaluation. The suggestive units are merely samples of learning areas and are by no means exhaustive. However, they are believed to be definitely associated with practical activities. In the selection of units in the organization of the course, others probably would have chosen a different list that might have served the purpose equally as well. This list happens to include outdoor cookery, food for health, celebrating Christmas, saving money in the home, hobbies, and adjustment for the junior-senior high school which these particular pupils will enter next year.

One glance at the chart is sufficient to appreciate the wide range of types of experiences represented. Horizontal integration is obvious. All pupils will not be required to do the same things, in the same amount of time, and according to the same theoretical standards. Minimum essentials are not definitely established. Opportunities for pupil participation in varied activities are offered. Emphasis has been given to outcomes as they are expressed in terms of behavior patterns, together with the methods of evaluation. Pupils may contact and

explore areas of learning intensively or extensively, as their interests and abilities permit.

Vertical integration is made possible through the addition of more units in later years, and also by making additional selections from those already sampled. There appears to be an abundance of material to provide for individual variation for as much time as can reasonably be devoted to a general study of the practical arts.

While the controlling principle used in the selection and organization of the material was integration in the practical arts, it was found that integration extended beyond these limits. Inevitable relationships exist between the practical arts and science, art, health, safety, English, geography, mathematics, music citizenship, and others. Mention is made of these to indicate the possible extension of integration in the entire school curriculum.

One of the many units of work in the practical arts will be traced through the program to show its function in carrying on the process of integration. The unit here selected is taken from the suggestions pertaining to the saving of money in household items. It is a unit in which much interest was shown by boys as well as girls. It was an outgrowth from the general purpose of developing an interest in personal belongings. It concerned the economic, social, and health factors affected by the purchase, care, and repair of clothing. Because of the general interest on the part of all members of the class, the entire group participated.

In the procedures, textiles, and materials used for clothing were studied. The quality, appearance, cost, durability, and appropriateness of the common materials were compared. A brief study was made of color and color combinations. Visits to local stores followed, in which the window displays were observed and analyzed. Field trips to the laundry and dry cleaners were made and the processes studied. In the laboratory, garments of different materials were laundered and pressed. Safety precautions were listed pertaining to the use of dry cleaning fluids and other inflammable materials in the home. One of the cadet teachers gave a complete demonstration on the hand pressing of a man's suit. The girls were shown how to press different materials and different garments. Clothing was brought from home and pressed by both boys and girls. Since the electric iron was used in pressing, electrical household appliances were introduced. General electrical principles were studied and simple repairs were made on appliances brought from the homes.

The effects of posture upon health and appearance were presented through discussion and with the aid of a motion picture film. Demonstrations of correct posture in walking, standing, and sitting were given by pupils. Class reports were prepared by individuals on related topics which they had investigated. Forms for the keeping of accounts

were drawn up and very simple plans for the buying of clothing were made.

Throughout the entire work unit, the ideas of cleanliness, neatness, and appropriateness of dress were stressed. An attempt was made to develop a democratic spirit relative to the acceptance of appropriate dress in any occupation, with no cause for feelings of superiority or inferiority. Finally, a tour of the town was made to study the appropriateness of dress of men and women to determine, if possible, the relationship existing between the dress of people in different occupations and their success. Through this device, guidance or occupational significance was added to the unit.

The foregoing is but a brief account of the activities. Some rather interesting details of the outcomes as evaluated by pupils are now given. They are typical excerpts from the anecdotal records of the work in the unit. On the question of posture, one girl said, "Hold in your abdomen, keep your chin up, and keep your shoulders straight. It is not easy to get a good job without good posture." On the field trip to the dry cleaners, another girl volunteered, "I am getting all sorts of keen ideas that will help mother and me to do the dry cleaning at home. I never knew you had to be so careful in using that dry cleaning stuff." A boy's comment on the selection of clothes from the standpoint of cost was, "Some products are given fancy names and the advertising is so worded that you are liable to believe anything printed, so when buying clothes, examine the actual cloth carefully." Another cost factor was brought out in the statement, "If you get clothes that do not have to be ironed, that would save on electricity."

During the discussion of the unit of color selection, a boy stated, "It is important because if you go some place with ridiculous color in your clothes, some of the people would wonder if you were well. Color is important because I want to be a store clerk when I grow up or maybe a tailor." A parent's comment indicates the interest in the unit. He said, "Of all the subjects Jack has taken in school, he talks more about his activities in practical arts than any other."

In addition to the anecdotal records, many new-type tests were employed to evaluate outcomes. But one unit of work has been described and that has been done briefly. However, it does represent a sampling and the question follows: Do you believe that any desirable integrating effects would be produced by such activities? Again, you may draw your own conclusions.

It might not be amiss to suggest that in the evaluation of the outcomes of a program, or units within a program, some standards of comparison are necessary. If integration is a desirable value to be attained in the practical arts, and if the success of a program is to be measured by its integrating effects, upon individual pupils, how might it be judged except as it might be compared with traditional

programs? Has the information or knowledge acquired been of such a nature as to make possible applications in real life situations? Have the skills in the manipulative processes been too technical for the purposes of general education and too largely designed for use in elaborately equipped school laboratories and shops? What have been the effects upon the social behavior patterns in the nature of attitudes, appreciations, and conduct? We would do well to clarify our thinking. Specific vocational training should be given its true place and general education should be made general.

The organization of an integrated program of the practical arts for general education presents a challenge. It will require the cooperative effort of more than a few individuals or a few institutions. Experiments must be continued. Critical evaluations will result in continuous revisions, substitutions, and adjustments. As has been stated, integration of the practical arts is not a new idea. It is neither a fad nor a fancy. It is but a further development of the recognized and generally accepted principles of general homemaking and of the general shop. The philosophy of integration is sound and in practice we hesitate to accept it only because we are unwilling to meet and solve the problems.

BUSINESS SESSIONS

The association held two business meetings, one at the first general session at which time committees were appointed, the other was held on Saturday morning following the SHIP's distribution of prizes. At this latter meeting reports were made by the Secretary-Treasurer and the Auditor and by the chairmen of the various committees. Complete record of these reports are on file in the Secretary's office.

REPORT OF RESOLUTIONS COMMITTEE

The Committee on Resolutions reports as follows:

The Forty-fifth Annual Convention of the WESTERN ARTS ASSOCIATION held in Milwaukee, April 20, 21, 22 and 23, commemorates with noteworthy success the founding of the organization which had its inception in this city.

WHEREAS, The local committee personnel through the interest and support of the Honorary Chairman, Superintendent Milton C. Potter, and the guidance of the able General Chairman, Mr. Alfred G. Pelikan, assisted by Florence Beatty and Roy A. Radtke, Associate Chairman, have made this meeting one of enrichment to those privileged to attend,

THEREFORE, BE IT RESOLVED, That our expression of appreciation be given to all persons and organizations who have co-operated so capably and so wholeheartedly in the achievement of this result.

WHEREAS, This year's program theme "The Arts at Work in Education" definitely directed thinking toward the interdependence of all subjects upon Art education, and the close relationship of all the special fields of art, and envisioned the program of the future,

THEREFORE, BE IT RECOMMENDED, That next year's program committee be advised to continue the policy of including general educators, and civic leaders as speakers.

WHEREAS, The Department of Art Education of the N. E. A. is successfully functioning in a variety of fields, viz.:

- offering stimulating programs at national meetings
- issuing bulletins following each meeting
- carrying on research in the field of Art Education,

THEREFORE, BE IT RESOLVED, That this Association show approval by cooperating with this organization in conducting studies

leading toward the establishment of standards of teacher training in the Art School, Colleges, and Universities.

WHEREAS, The Committee on Objectives for Education in the Arts, headed by Miss Grace Sobotka, has made commendable progress,

THEREFORE, BE IT RESOLVED, that the work of this Committee be continued during the ensuing year, and be empowered to collaborate with the three other regional Art Associations, viz.: EASTERN ARTS ASSOCIATION, SOUTHEASTERN ARTS ASSOCIATION and PACIFIC ARTS ASSOCIATION.

WHEREAS, BE IT RESOLVED, That the WESTERN ARTS ASSOCIATION send a communication to Mr. John W. Studebaker, expressing this organization's interest and appreciation in his desire to establish a division of Art in the Bureau of Education.

WHEREAS, The spirit of goodwill which prevails in the WESTERN ARTS ASSOCIATION has been strengthened through the enthusiastic participation by the SHIPS' Captain and Crew in all of the Association's activities,

THEREFORE, BE IT RESOLVED, That unanimous appreciation be expressed for this fellowship which prevails not only at the convention but throughout the year.

WHEREAS, During the International Art Congress, held in Paris, France, July, 1937, regret and disappointment was generally expressed by foreign delegations, that America was not represented with any exhibits.

THEREFORE, BE IT RESOLVED, That the WESTERN ARTS ASSOCIATION go on record to express to our government the hope that in future participation in International Art Congresses, that our government follow the example of other countries and set up a sufficient fund to enable the United States to be represented with a comprehensive exhibit of the best Art Work produced in this country. We recommend that a copy of this Resolution be sent to Secretary Cordell Hull.

IN MEMORIAM

During the past year, two of our leaders have gone on to the Life which is Eternal.

Miss Florence Fitch, formerly Art Director of the Indianapolis Public Schools, past President of WESTERN ARTS ASSOCIATION, author of Art Text books, passed away in California on December 8, 1937. The influence of Miss Fitch's refined personality, and her inspirational leadership was felt throughout the scope of her wide Art interests. One of her outstanding accomplishments was the establishment of the

Children's Museum in Indianapolis, which serves as a model for the nation.

Mr. Hugh M. Newman, Managing Director of the Chicago Academy of Fine Arts, passed away July 16, 1937. He will be long remembered by his co-workers in this Association for his skill in organizing and directing, and especially for his admirable trait of tolerance and fairness in all human relationships. The closing session of the Toledo meeting, over which he presided, lingers in memory as a benediction to his work and loyalty to the WESTERN ARTS ASSOCIATION, in which he was vitally interested.

Respectfully submitted,

THE COMMITTEE ON RESOLUTIONS,
BESS FOSTER MATHER, *Chairman*,
OLIVE E. REITMANN,
CLARA MCGOWAN,
KARL S. BOLANDER.

COUNCIL REPORT

The business for the Western Arts Association for the past year was carried on by daily meetings held during the convention and by frequent correspondence with the members of the council throughout the year.

The budget was carefully scrutinized and expenditures checked against each fund set up by the council (A full financial report will be printed in the November 1 bulletin.)

Nominations by the president and by the chairman of the council were submitted to the council for approval. Reports were heard from chairmen of various committees and plans discussed to promote a greater membership and to include as many junior members as possible. Among the more important questions discussed and acted upon were Membership promotion, Junior Membership activities, Appointment of Delegates to other Arts Associations, Place of Meeting for 1939, and a Budget for the next year.

Frequent additions of new members and changes in the council assure adequate representation on the board at all times and offer the opportunity for some of the younger members to participate actively and to replace those of the older members who have served in the various official capacities.

A. G. PELIKAN,
Chairman of the Council.

REPORT OF THE OBJECTIVES COMMITTEE

W. A. A. 1938

As Co-chairman of the Objectives Committee, it is my pleasure to report to you that we, as a committee, have collected by a dragnet type of procedure many opinions relative to the place of the arts—fine, industrial, and home economics—in the program of general education.

Our findings indicate that educators in general and in the arts are agreed that the seemingly vague and tentative objectives now in existence should be clarified and evaluated.

The committee therefore, recommends:

1. That its work be continued.
2. That the committee be authorized to form a set-up for co-operating with similar committees in Eastern, Pacific, and Southeastern Arts Associations and later with existing state groups in the preparation of clean-cut and comprehensive objectives of the arts as they function in general education.
3. That the committee be authorized to appoint whatever sub-committees may be deemed necessary.
4. That the committee be authorized to submit the statement of objectives to such general educators as may seem advisable for an evaluation of said objectives from their point of view.
5. That a report of the findings of the committee be made to the 1939 Western Arts Convention.
6. That a final report of this committee, setting forth a statement of a basic philosophy and aims and objectives, be published and placed in the hands of all school administrators.
7. That the Council is requested to grant the sum of \$50.00 for necessary clerical and other expenses of the committee.

WILLIAM H. VARNUM,
General Adviser

GRACE SOBOTKA
Chairman

GEORGE C. DECKER

GERTRUDE N. HADLEY

EDWARD S. NACLIN

RUTH A. SANGER

ELIZABETH WELLS ROBERTSON

